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THE NEW YORK

DRAMATIC MIRROR



MAY 24, 1911
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No. 1692

A Catholic Crusade

THE American Federation of Catholic Societies, said to have a membership of one million persons, naturally inhabitants of cities, has issued a manifesto signed by Archbishops MESSMER, of Milwaukee; O'CONNELL, of Boston; McFAUL, of New Jersey, and BLENK, of New Orleans, and minor clergymen and laymen of note, against what are declared to be immoral or demoralizing plays.

This document, which is being addressed to managers in the larger cities, declares that public morality and "the welfare of the nation" are menaced by theatrical managers who produce such stage presentations as *Salome*, *The Easiest Way*, *The Blue Mouse*, *The Soul Kiss*, *The Girl from Rector's*, *The Girl in the Train*, *The Girl in the Taxi*, *Alma*, *Wo Wohnt Du?* and *La Samaritaine*.

This powerful Catholic society has undertaken a crusade "to keep the theatre from becoming a pesthouse of moral infection," and it declares war on plays that "mock at sacred things and moral principles which the Christian holds in highest respect."

The theory of this movement is that the themes of "divorce, free-love, infidelity, and other kindred subjects which American dramatists are writing into their plays and which producers are importing from abroad, are not wanted by the ordinary playgoer, but are put on to please a vain, vulgar crowd of debauchees." The Federation demands of theatrical producers and managers "that vulgarity, indecency, and immoral suggestiveness be entirely eliminated from all plays, programmes, advertisements, and posters," and it requests that the Bill Posters' Union, "in accordance with the promise made to the American Federation of Catholic Societies, shall take notice of the demand." In the interests of "the country and the people, as well as of religion," the Federation requests its local bodies and members "to express their disapproval of the low theatre and to avoid conscientiously all exhibitions of a low tendency, all salacious subjects, all plays that directly or indirectly ridicule or misrepresent religion and Catholic practices, or that offend chastity or modesty, either in performances or costumes."

A specific case which is not dealt with in this propaganda of the Catholic purpose may be mentioned as that of the drama produced in Kansas City recently dealing with the divorce question. *THE MIRROR* carried a story of this play, which dealt with a Catholic family. A wife, earning her own living and supporting a drunken husband leaves him, but is induced by her priest to return. A child is the result of the reunion, and the husband becomes worse than before, when finally the young wife and mother determines upon a divorce. This play was denounced by the local Catholic bishop, who warned persons of that faith against witnessing it.

Is the theatre to-day really so bad, or is this movement typical of one of the reactionary tendencies of the Catholic Church?

No one conscientiously concerned with the theatre can question that plays are produced that never should be exploited, but the Catholic Federation errs when it assumes that "the theatre has deteriorated to a wofully great extent." And it ignores one truth which has always been apparent to students of the theatre who survey it as a whole, without prejudice, and uninfluenced by special considerations of religious policy. That truth relates to the always narrow appeal of the salacious play, which never survives a limited curiosity, and which most decent persons avoid without being told to shun it. And the same study of the theatre will show that it has not deteriorated, to a "wofully great" or any other extent. The wholesome, uplifting, inspiring, or innocently amusing drama is as evident as ever, and in an even greater number of examples. Most questionable plays will die quickly without a special ban, but nobody will seriously object to a hasten-

ing of their end by the Catholic Federation or any other religious or morally purposed organization.

An unbiased and analytical view of the theatre to-day—not by a person concerned in the theatre, or by a person hampered in act and conscience by religious exactions and traditions—would, in fact, disclose that the theatre is no worse than it has been for ages. It would probably show that the theatre on the whole is better than ever.

There are some subjects treated in drama to-day and objected to by religionists as contrary to ancient doctrines of the church that an enlightened and progressive public has indorsed and will continue to indorse.

Life nowadays is not as life was centuries ago. It is more thoroughly instructed, and has a finer tendency toward the good of the many. The theatre reflects something of this, in the practice of a function that cannot be denied and that narrow declarations as to its purpose cannot affect.

The Actors' Fund

THE ACTORS' FUND OF AMERICA has always needed—as it needs to-day—the co-operation of all members of the theatrical profession. The Fund has been maintained for some thirty years by occasional and exceptional efforts upon the part of unselfish members of the profession, who have given their time and services to its requirements.

In spite of the acquisition of very large sums at long intervals, through fairs and the like, the Fund never has had a capital adequate to the demands made upon it by the necessities of those persons to meet whose misfortunes it was originally founded.

It should not be, but it is a fact, that the great bulk of the profession of the theatre is negligent of its duty toward the Fund and careless as to what the future may have in store for this great charity. The improvidence of theatre folk is traditional. It is less marked to-day than formerly, because the theatre has become more definitely a great business institution; but the rank and file of the profession are in a measure unthrifty even in the face of this change in the aspect of their field of work. Their calling itself encourages carelessness as to the future, for it is often pursued haphazardly, for brief terms of engagement, and under other transitory conditions. Yet there are few among the profession that cannot afford yearly the insignificant sum that would entitle them to Fund membership and that, in case even of the qualifying of one quarter of the whole number of persons engaged in the field of amusements as Fund members annually, would insure this great charity against all demands made upon it and render unnecessary the exceptional efforts which inevitably must be resorted to in order that the obligations to those who need its ministrations may be fulfilled.

In all the years that the Fund has existed, it is safe to say that those who have served it as officers and administrators have done so unselfishly and honorably. It has been a work of love, with no thought of tangible reward. The Fund has been one institution of the American Theatre about which there could be no reasonable question as to conduct, and no insinuation of ulterior motives. The men who have administered it have been honored in their profession, and they have reflected this estimate of them in the work they have done for it.

Any effort now to inject any phase of the politics that characterizes contending theatrical management into the affairs of the Actors' Fund of America would be mischievous and deplorable. Those who assume that the business methods of the Fund may be assailed or questioned by the trickery or worse that characterizes ordinary politics should be rebuked by the profession in no uncertain terms. The Fund offers no arena for cheap ambition or adventurous experiment by persons who do not know its history and who apparently are ignorant of its history and purpose.



THE USHER



LYMAN H. GLOVER, long a capable and influential dramatic critic in Chicago, has now for some years been in management, his field being the vaudeville.

In a recent article in the Chicago Sunday Tribune, Mr. Glover emphasized the fact that decency on the stage, in all its departments, pays.

"The great general amusement seeking public is a decent, respectable class," he says, "and the author, the manager, or the actor who thinks differently makes a big mistake. The men and women who support this country and its institutions, whether entertaining or instructive, belong to the great middle class—the sane, sensible, pleasure loving, hardworking middle class—whose members only stand for the best in life.

"Technique and style may cover a multitude of sins of vulgarity for those who commonly are described as 'high browed,'" continues Mr. Glover. "The fashionable set sometimes affect what they call a 'sporty' curiosity in the under side of life; the ignorant and frankly vulgar may contend that nothing can evoke a laugh unless it is suggestive; but the well meaning fathers and mothers who form the bulk of our population are not at all backward in showing their disgust of any humor that is not clean or any action that is suggestive."

All of which is true of the cities of this country, as a rule, and it is true also of New York, where the better class of persons—residents—turn over questionable theatre offerings to the throngs temporarily within its gates.

Actors are credited with a self-possession amazing to many persons who lose control of themselves easily. But that old-time actors were even more self-contained than those of these days is apparent from the many anecdotes of their exhibitions of what nowadays is called "nerve."

The June Strand tells a good story of Banister. On one occasion a gentlemanly appearing person walked boldly up the steps of St. Stephen's, passed the various officials, turned into the House of Lords passage, and in a self-possessed manner entered the robing-room.

"Lord Normanby's robes."

The attendant looked surprised.

"But, my lord—" he began.

"I know it's absurd," said the stranger; "but my tailor cannot finish my robes in time, and I must attend this sitting. Lord Normanby was so kind as to offer— You understand?"

"Oh, certainly, my lord," responded the rober, obsequiously.

The crimson and ermine was produced and donned, and the pseudo-peer strolled into the House, where a few peers were waiting, administered a series of

affable nods right and left, and finally took his place on the woolsack. For full thirty seconds he sat there, while those present tried to collect their faculties. Then he slowly arose and, remarking to the clerk, "How stupid of me! I now remember I have an appointment elsewhere," retired from the chamber. In the robing-room he remarked, "Thank Lord Normanby, and tell his lordship I have just recalled a pressing appointment with the King."

"Yes, my lord. What name?"

"What name?" echoed the other, in assumed astonishment. "What name? Really, my good fellow, you must be careful—very careful. It does not do to forget yourself in this assembly. But I will overlook your slip this time. Good morning."

That evening it was known at the Beefsteak Club that Banister, the actor, had won a bet of £50.

W. W. Saunders, who represents Maurice F. Raymond, internationally known as "The Great Raymond," is a Western lawyer who gave up a lucrative practice to follow the fortunes of his principal.

That Mr. Saunders is a keen observer of things theatrical is shown in a letter which he writes to THE MIRROR from London, where he is now sojourning. "When I sailed on the *Lusitania* March 1, I expected to remain in London about a week," he says, "but somehow things they never went the way that Mr. Mean-to-meant, and that week has lengthened into seven. This I am not regretting, as London has furnished me excellent entertainment. My experience as a playgoer here has been interesting and has brought me to a conclusion on a question that I have heard much discussed, viz.: 'Are the auxiliary or stock members of the London companies better trained, more conscientious or more gifted than those of the better class of American companies?' My answer is an emphatic no. Nor are there such frequent graduations from the ranks to stardom in this country as in America. Here one born into a certain station or class expects to remain there through life. The same feeling seems to pervade the theatre—a sort of resignation to one's fate.

"Not so with the American," continues Mr. Saunders. "Instead it is a case of 'get there, Eli,' in spite of all obstacles, and I am positive that a much larger percentage of the members in support in American companies are equipped to shine when the psychological moment arrives."

The London *Pelican* thus newsily chronicles a Gillette future:

"I am sorry to hear that William Gillette has informed Charles Frohman that he has given up all idea of having a London season this year, and that

he intends to devote his spare time to the writing up of a new play of a strongly dramatic kind."

And this, of an internationally known author:

"Many admirers of the work of Henry Arthur Jones will regret to learn that, owing to somewhat serious indisposition, he has been compelled to give up all work for the present. He is now in a nursing home in the country."

The sales of antiques that have exercised collectors and multimillionaires of late have not been confined to rare books.

The relics of Lady Meux—who was formerly an actress of little note—at Theobald Park, a fifteenth century manor, have held some attention during the past few days.

One of these relics is a carved oak staircase, which had long been in the museum of the late Sir Henry Meux. It is believed to have been trodden by Queen Elizabeth, James I., and Charles I., who were entertained at Theobald Manor by William Cecil. It was bought by Captain Claude Sowther, a member of Parliament, for \$4,025.

Another curio is a set of Charles II. dinner plates supposed to have belonged to Nell Gwyn in her more sumptuous days.

There was a rumor in London the other day, according to a usually veracious cable of news from that capital, that Arnold Daly had committed suicide.

Mr. Daly went to London under management of F. C. Whitney, as announced, "to appear in all of G. B. Shaw's plays." The Usher, when this was made known, it will be remembered, wondered if so much Shaw would not pall upon Mr. Daly.

Mr. Daly has appeared—it is reported successfully—in *Arms and the Man*. The rehearsals, however, were conducted with Mr. Shaw looking on and offering suggestions, which, it is assumed, the author conceived to be timely. And Mr. Daly was retorting in kind.

It will be wonderful if the sounds of friction between this pair of aggressive intellectuals are not eventually heard above the roar of London traffic.

On the bottom of this page is an interesting picture of a scene from Julius Caesar as this tragedy was produced by the Denver, Colo., Young Men's Christian Association recently under direction of Granville Forbes Sturgis.

Such a production is unusual for such an association, and the event shows the ever-increasing hold of the drama on organizations whose traditions have been against the theatre and all its works.

That the representation had dignity is apparent from the scene reproduced here.



A. A. Lorenz.

SCENE FROM ACT III OF "JULIUS CÆSAR"

As presented by the Circle of Dramatic Art, at the Denver Y. M. C. A.



A PLEA FOR THE STAGE CHILD

By EDWIN MILTON ROYLE



WE CONFRONT a serious situation, because the opposition to the stage child is only part of the attack upon the stage itself. Does this sound archaic and impossible in this year of grace? Listen to Miss Jean Gordon's statement before the third annual Southern conference on women and child labor in Atlanta recently: "I have found these conditions (in factories, mills, laundries and other places) not half so bad as those of the stage. Right now there are 60,000 white slaves in America, and you would be astonished at the percentage of those coming from the stage." The stage and the stage child have been under scrutiny a great many years, and, as is usual with our opponents, Miss Gordon does not substantiate her sweeping statements. Once in a while they get reckless and specific, as when they say: "The life insurance actuary tables show that the rate of mortality among actors and actresses is higher than among the occupations you class in child labor legislation as extra hazardous. They (insurance companies) are so discriminating to-day against this employment." This bold misrepresentation was specific and therefore easily disproved by reference to the insurance companies themselves. Then, again, they attacked the conditions of the stage and stage child in New York City. Here, too, they showed a disposition to establish one or two facts, and these misrepresentations were covered by sworn affidavits. There is no law against ingenious and acrobatic lying, but there is a law against perjury. I understand Miss Gordon and a corps of paid investigators have descended upon the stage wickedness of New York and are about to indulge in some "facts." We hope they will follow our method and furnish affidavits.

Briefly the situation as to the stage child is this: The friends of the drama and of the child, men like Rev. Percy S. Grant, Rev. Thomas Slicer, Prof. William Lyon Phelps of Yale, Hamlin Garland, Hamilton Wright Mabie and others of equal sincerity urge a law in every state protecting the stage child. In Illinois and Wisconsin we have offered a specific law, modeled on the New York law and the English statutes, but we are not wedded to a particular form. All we ask is a law and one that will thoroughly protect the child. The more stringent, the more thorough that supervision, the better. We ask that each child's case shall be individual. We do not advocate the indiscriminate use of children on the stage. In New York we have to secure a permit from the Gerry Society or the Mayor. In England we have to get a permit from a magistrate. In Illinois we suggested an application to the Judge of the Juvenile Courts, or any other responsible magistrate, the application to be sufficiently in advance to permit of inquiry and investigation by the factory inspector or any one selected (we urged Miss Jane Addams to permit her probationary officer to act as inspectors and offered to place on the applicant a tax to pay



White, N. Y.

EDWIN MILTON ROYLE

for such inspection). It is conceivable that the magistrate would want to know the age of the child, who its parents or guardians were, in what kind of a company (some are obviously first class; others are obviously not) and in what theatre it was to appear; its duties and hours; what provisions are made for its education; whether it was receiving instruction and from whom; what is its general health, etc. As the act of the magistrate is discretionary and revocable at pleasure, it follows that even the "commercial manager," who had a play revolving around the child as its vital centre or symbol, would leave nothing undone to meet the demands of the most exacting. The factory inspector is at liberty to oppose or favor the application. These two officers, then, are responsible to the state for any abuse of their authority or duties and for any neglect or abuse of the child. If these provisions do not cover the protection of the child, we ask for amendments that will.

The opponents of the stage child refuse to allow children or the individual child on the stage under any existing or conceivable circumstances. The conditions and environment of the stage child are the mental, moral and physical ruin of the child. There is no compromise with evil. Those who, like Miss Jane Addams, admit the educational advantages of acting and the drama, are not going to deprive the child of these advantages, but even the children of actors will be removed from these degrading surroundings and will be taught acting and the drama in the public schools. Now the public schools are a great institution. I suppose they are as good as we know how to make them, but they are not perfect. I look back upon my own experience in public school with horror. I hardly believe our children

will be absolutely protected from all knowledge of evil even in the public schools.

Some one asks if the theatre drills children so admirably why don't our actors place their own children on the stage. The answer is that they do. There is that "criminally lazy" Willie Collier at this writing exploiting his own child, just as his father did before him. If actors do not put their children on the stage, where do we get such families as the Kendals, the Terrys, the Jeffersons, Drews, Barrymores, etc., etc. Percy McKaye, our most distinguished poet, says: "My brother became an actor at the age of fourteen, my sister is an actress, I am the son of an actor and dramatist, and as a child I used to be behind the scenes in my father's dressing room."

"I consider very much more valuable that which I learned behind the scenes in the theatre than all that I learned in the schools and at Harvard College! I have two children. Under the restrictions of this law I would be proud to have them act in the theatrical profession." The only explanation of this is: either Mr. McKaye knows nothing about the stage or he is an inhuman father: he is "criminally lazy" or he is a liar. I'm sorry to say the latter alternative was deliberately

chosen by one of the Illinois legislators. In connection with public school tuition I heard Miss Adams say that one didn't need an audience to learn acting. One estimable lady also asserts that the technique of the stage can be learned, I think she said, in six weeks. Why not six minutes? That is startlingly new to us. I had always believed the audience was the third leg of the triangle, as essential as the other two, the actor and the play. The dramatist knows that after a lifetime of experience and study, it is almost impossible to absolutely determine any one effect in his play until the first audience has collaborated with him. Acting is the most mysterious and elusive of all the arts. The only two serious treatises on the art that I know of leave it just as mysterious and elusive—the work of Abbe Del-sarte and Diderot's "Paradox of Acting." You note the word Paradox. I welcome the interest manifested in the public schools and colleges, but I still think the theatre has some influence in the making of an actor. And strange to say, the theatre doesn't seem to have kept back the child actor. We are told that Joe Jefferson was an exception. (All the good on the stage is exceptional and all the evil the rule.) He was an exception, for he was the fourth generation of child actors. Mr. Gus Thomas has pointed out that the percentage of success in the child actors is phenomenal. I see, too, that children are a nuisance because they are lacking in imagination. I haven't known that kind of child. And I have seen performances in which the sincerity, the intuition, the directness of the child have made some of the adults look like amateurs.

There is much buncombe talked about the artificial and unnatural conditions on the stage. The unreliable actor has well-nigh disappeared, be he

ever so clever. The actor "who gets drunk" is not tolerated. And the actor cannot afford to be sick. That means that he or she must take the best care of themselves. Similarly children must be taken care of. The management, from even a vile commercial standpoint, cannot afford to have them sick. In the last seven years various companies have been playing "The Squaw Man" over the English-speaking world. I do not remember to have lost a single night's royalties due to the sickness of the child. Hamlin Garland cites the advice of his family physician, Dr. Joseph P. Cobb, a specialist in children's diseases at Hahnemann Hospital, Chicago: "It doesn't matter in the least when the child sleeps, provided it gets sleep enough." Mr. Garland followed the advice of his physician and declares, "We have followed this rule ever since, and our children are in perfect health and so are their parents." The value of this testimony is that it was not for publicity or the lime light. You can get expert testimony on any side if you go after it. A famous English justice, who had a brother who was a well-known expert, described experts as "Liars, damn liars, and my brother John." The health of the stage child is especially remarkable when you think that many of them come from unsanitary homes and surroundings and from poor and anemic parents. Some of the wealthy and philanthropic Illinois ladies were greatly perturbed at the prospect of these New York theatrical people coming into their State and dragging their children from their happy homes and schools.

As all companies do not need children and as almost all theatrical companies are made up in New York, it would seem as if most of the Illinois happy homes were safe. We only ask the right to bring our children into the State and have the Illinois critics pass on their treatment. The day I arrived in Chicago I read of a father and mother who had spent their last cent in purchasing poison to put into their last morsel of food and destroyed themselves and their two children. These Child Labor societies have a lot of paid

attorneys and agents, but no one seemed to give this little case any attention, yet these paid agents, these attorneys, these wealthy women would have journeyed all the way to Springfield to prevent that desperate man or woman from saving themselves and their little ones through the stage door. Of course, we haven't the ideal conditions in New York that they have in Illinois. All our children haven't ideal homes and parents. In fact, our Charity Organization Society reports that "Under-nourishment (slow starvation) is this year observed both among adults and children as never before." "One in every forty is constantly sick." "One-half million get charitable relief of some kind, one in every nine." Good ladies, we will get most of our children from New York. But these considerations are identical with the arguments for the factory and the coal mine! Yes, yes, the analogy between the stage and the coal mine is very striking. In the first place, no man or woman has any business on the stage to whom acting is work. We call them "players" or "play-actors," the theatre "the play-house." The first efforts of all our children everywhere is to play act. All over the land we have societies of ladies and gentlemen who work eight hours a day in coal mines and factories for the fun of it. They are our amateur coal miners. And they love their "work."

Conditions on the stage are not perfect. I suppose there are isolated cases where children have been abused or neglected. Personally, in some twenty-five years' experience I haven't seen any of it. In fact, they are liable to too much attention, too much petting. I am not speaking of dives. I don't know anything about them, though some of them, I dare say, call themselves theatres. I have had three types of stage children come under my observation. In London the child came of parents who were very well to do, who did not need the money for themselves or the child. They thought the child had exceptional talents. I exclude the word genius. Exceptional talents demand exceptional opportunities. Another case was of an actress whose husband was

in another company. She could not leave the little one at home. They had no home. She couldn't do anything else but take him with her. He was about six years old. It was found that he could play a child's part and the mother had her child and its care and added twenty-five dollars to her own salary. Ought she to be put in prison for this? The third class, and by far the greater one, was from people to whom the conditions of the stage were a distinct improvement.

I await the White Slavery exposé of dear Miss Gordan with feverish interest. Of course, I haven't given as much attention to vice as many people, and of course I know that when a woman leaves the shelter of a home she faces temptations. This is true in the store, the factory, the office or the stage, but if my daughters were compelled (as many thousands of good women are) to go out into the world to earn a living, I should want them to go on the stage, because the temptations there are, in my poor opinion, no different, and the stage offers to women of talent the quickest and surest road to a self-respecting independence. In no other walk of life has a woman, as on the stage, the advantage of a man.

The loss of the child to the drama will be incalculable. No adult can realize the supreme simplicity, the divine innocence, the beautiful truth of childhood. Authors will cease to write such plays, and all the domestic drama that revolves around the child with their uplift will disappear. What will that mean? What would it mean to life? The love of a man for a woman, or a woman for a man, what is that to the love of a mother for a child? And the man! He doesn't know what the fatherhood of God means until he is the father of a child. Are they going to take that out of the drama? Then they take out its heart and soul.

Edwin Milton Royle

REVIEWS OF BOOKS

THE DRAMA, a Quarterly Review. February, 1911. Published by the Dramatic Publishing Company, Chicago.

UNDER the editorship of William Norman Guthrie and Charles Hubbard Sergel, a new dramatic quarterly has come into existence for the purpose of providing "an organ for general intelligence and mutual acquaintance among those interested in building up a national drama in America." The editors have decided on five departments for their purpose: 1. A play, foreign or little known in this country; 2. Criticism of play, author, and some more general subject; 3. Editorials on current topics; 4. News from various important theatrical centres in America and Europe; 5. Book reviews. The aim is most commendable, and appears to have been wisely considered in details before it was undertaken. *The Drama* deserves every success.

For the opening number, *As the Leaves*, by Giuseppe Giacosa, was chosen for publication. It was produced in Chicago by Donald Robertson in 1898. It is a comedy only in the extended meaning of the word, for the whole purport of the drama is morally didactic, pointing out the effect of sudden poverty on a well-to-do Italian family. The father slaved on to give to his unappreciative family what they wished. His wife tangled herself up with a painter. His son, hating work, took to gambling. His daughter, ashamed of her inefficiency but refusing to delude herself, married her cousin, whom she had grown to love, although she had formerly considered him a prosaic bore. Written with undeniable technical resource, constructed with brilliant dialogue, and discussing a vital theme, it has too bitter a taste to please the public palate.

Percy MacKaye advocates the municipal theatre as a point about which to assemble pageantry, education, sociology, playgrounds, Christmas plays, church festivals, and plays outdoors and in. This is followed by reports of the Drama League of America, the London Theatre Libre, the California Grove Play, the Peter-

borough Pageant, and Hans Sachs, given in the Greek Theatre of the University of California.

Editorials discuss such topics as the Italian Commedia del Arte, which is the popular "show"; the



Hans. N. Y.

YVETTE
Now at the Winter Garden

aim of drama to rouse emotion; the necessity of some solid satisfaction in a drama; the creative value of the responsive audience; the power of reputation; the need of dramatic readers; the desirability of various dramatic forms, and the importance of popular theatrical education.

Books reviewed are "A Study of the Drama," by Brander Matthews; "The Theory of the Theatre," by Clayton Hamilton; "The Playhouse and the Play," by Percy MacKaye; "Molière," by H. C. Chatfield Taylor; "Molière," by Brander Matthews; "Führmann Henschel," by Marion Redlich, and "The Piper," by Josephine Preston Peabody.

THE WOMAN WHO COULD, a play with a purpose, by Howard V. Sutherland. Published by Desmond Fitz Gerald, Inc., New York, 1911.

Howard Sutherland evidently feels that the parlous conditions of the times demand immediate and decisive action, and he has launched his propaganda with considerable energy. It is rather to be doubted whether *The Woman Who Could* ever reforms any appreciable fraction of mankind. Just what the woman could, is not entirely plain; possibly the author meant that she could reform herself—and that was worth doing.

Mrs. Chester, in return for social favors, lent her husband's negotiable stocks to Mr. Stetson for temporary use in Wall Street. On the loss of the stocks and the ruin of both families, everybody forgave everybody else and decided to start all over. At this point the author disclosed the fact that the money was not really lost but had merely been held up to give the social and financial plungers a scare.

This naive plot is swathed in interminable bandages of didactic twaddle about American men and women, social duties, reform of all kinds, *ad infinitum*. Conversation takes the place of movement, and attempts to conceal the paucity of information about the vague "deals" in high finance which hover in the background. Just why Mr. Sutherland chose to cast his tract in dramatic form does not show at first glance. Possibly he hoped to lure a few readers who would have been repelled by the essay structure to which his ideas are really suited.



THE MATINEE GIRL



THEATRICAL TENTS are fast being folded, and their occupants are quietly slipping away to the spots which represent to them rest.

While to the majority the impending coronation on the little island across the Atlantic represents that element by contrast with their own republican lives, some have elected to be eccentric and remain on American soil.

Blanche Bates, for shining example, her season ended, will breathe a sigh of ineffable content and take a midnight train for Ossining, whence she will be whirled in twenty minutes to the misnamed Ira Bailey Farms. Her companion in the illusions of Nobody's Widow will stop no longer on the order of her going, to her forty-acre farm that stretches for a grateful quarter of a mile along the river at Delaware Water Gap. The prize for fitness in the naming of a country home once suggested by this writer should go to Adelaide Prince. Miss Prince made many experiments in naming the yellow farm house and its contiguous acres. First it was Sawatka, but rude persons, unlettered in Indian lore, made irreverent jests about the title. "Idlewild" it became next, and this was supplanted by Rest Farm.

"I am tired of these names," Miss Prince said at last. "This place is just home and that's what I'm going to call it."

Which is the inspirational cause of the name which appears on the stationery from which she will send her notes this Summer, "Justholme."

Edward J. Martindell, the baritone support of heroic mold, with Trentini, in Naughty Marietta, has gone to England to obtain comic opera inspiration from the coronation, but he will hurry back to join his chums who frequent the Ira Bailey Farms.

Christie MacDonald will dash across seas as she does every year to take a few lessons in Paris. But her Summer will not be complete without its complement of bungalow life on one of the Thousand Islands, to which she takes her mother, her sister, and Mr. Jones, the household cat, a striped tiger, inseparable friend, and confidante of the family.

Annie Russell is living a simple life, preeminently to her taste, at Penikese Bay in Maine. She and Mr. Yorke dig in the garden, train the vines over their cottage, loaf along country roads behind a fat, companionable old horse, and dream away long days on their motor launch.

Margaret Wycherly will shake the city's dust off her contemptuous feet soon and pay a visit to her father, a country physician in Canada, whom she will startle with tales of the Rialto when she is not slumberously waiting for fish to bite in a cold, northern stream.

Josephine Victor will meet her husband, Frank Reid, in Ohio, pay in that Middle West State a pastoral and filial visit, then go to Nova Scotia for a midsummer holiday.

Helen Ware will spend the Summer in her interesting bachelor apartment overlooking the north part of Central Park, studying and rehearsing a new part in her next season's play.

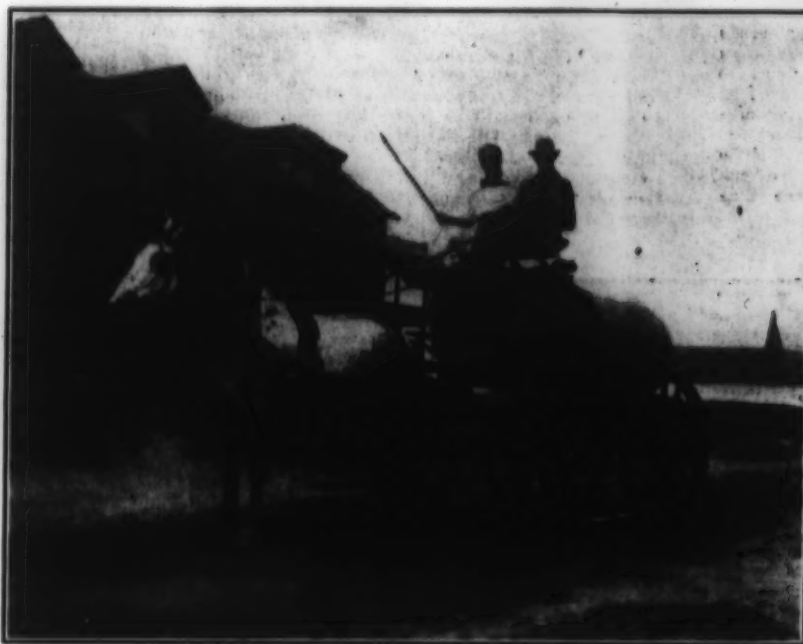
Robert Edeson will while the Summer hours away congenially at Strongheart Villa at Sag Harbor.

Mary Shaw will for the first time for many seasons forsake her bungalow near Lake Winnepesaukee and go to Europe for a two months' rest. Not that Miss Shaw loves the bungalow less, but because its associations with her father, who died during the year, would make the former place of neighborhood rejoicing one of sorrow.

Although Grace Livingston Furniss, one of the pioneers in the theatrical colony of 'Sconset, has leased Sankaty Lodge and will spend the Summer with the village's former "Mayor," Alice Fischer, at Gloucester, the actors colony will rally most of its old guard.

Percy Haswell will open her cottage, Paul Gilmore will forget the closing of the New Theatre in the bounding surf, and Joseph Kilgour will flaunt his temperance in the face of the cottagers by his customary drives on the municipal water wagon.

Amelia Bingham uttered in the same hour her salu-



JOE KILGOUR "ON THE WATER WAGON" AT 'SCONSET

tations and farewells as the newly elected president, her own successor of the Professional Woman's League at the league rooms on Thursday night. It was the first dinner the league has tendered in its eighteen years of life to a president, and such pleasant words were spoken by those gathered about the informal board that the occasion became a heart warming.

Miss Bingham spoke feelingly of the passing of that active club member, Mrs. Fernandez, and said that she was fulfilling the request of her dead friend in asking Mrs. W. L. Abingdon, whom she introduced as "Bijou," to join the club. Mrs. Abingdon's name was proposed for membership. Miss Bingham will be elected a life member of the club.

The matter of the club house was discussed. The president advised that a building be chosen, especially with a view to a large assembly room, a commodious library and office.

Rachel Crothers, having recovered from a serious illness and written a strong emotional play for a female star, is turning in thought, and will soon follow in person, to her home in Galesburg, Ill.

The Clouds is a play built round an idea more distinct and forceful than most plays pivot. It is a play for the thoughtful. It has the peculiar power, a tremendous power, of seeming to appeal to each person who sees it, as written directly at him or her.

"Each life is governed by the wishes of the liver, or the circumstances that surround him in effect," says the dreamy old priest. "The character of that life is determined by which predominate, the wishes or the circumstances."

It is a speech which sends the thoughts of all who hear traveling back along the path of the years, always soberly, sometimes with regret.

Zelda Sears reveals that sunniness of temperament that has endeared her to innumerable friends in and out of the profession by this characteristically cheery report of her month at a hospital.

"Yes, I've been awfully sick with a wild untrammelled affection of the appendix, but I'm better and think I have fooled the assemblage of medical gents who whetted their knives on the brass footrail of my bed, and burst into a loud chorus of 'Come on, let's operate—op-op-op-operate. Come on let us operate, operate-ate-ate-ate.' But I'm sitting up to-day and going out to-morrow. I'm astonishingly weak in the knuckles of my legs, but aside from that everything is lovely, and the goose is soaring a mile and a half high in the circumambient ether."

Wherever youth and beauty and simple charm are discussed these long latter May evenings, we hear of the well named Hazel Dawn of The Pink Lady. Into these discussions is injected now and then by the perspicacious a word about Nannie Tout.

"Who is a Nannie Tout?" asks those who are will-

ing to be informed. "She is the youngest and handsomest chaperone that ever guided a beautiful charge among the pitfalls of Broadway," returns the perspicacious person. "She is a prima donna and was ready to make her debut in grand opera in London when her nineteen year old sister was engaged for the role of the roseate name. What did Nannie Tout do? She sidetracked the contract for grand opera and came to this country to take care of Little Sister. And she does take care of her. Before she goes in at the stage door Nannie Tout is a debonair young person well under thirty, with a laugh like a lark's song. But once she has passed that narrow portal she is transformed into a duenna of fifty-nine, at whose frown the knees of the doorkeeper tremble. She reads and answers her sister's mail. She revises her sister's calling list. She shops with The Pink Lady, supervises her wardrobe and toilet, governs her diet, limits her candy supply. And as for gallants, perish the daring thought! One of them approached with a letter of introduction in one hand and a bouquet of orchids in the other, as the sister came out of the stage entrance, black cloaked, demure and, as always, in haste. While the gallant thrust the bouquet under

his left arm as he removed his hat with his right and stammered with a treacherous tongue, the young duenna stared icily at him and spared him the trouble of speech.

"You have made a mistake, sir. The chorus is still dressing." After which frozen speech, and tucking the Pink Lady's hand under her arm, she whisked her away to the subway. The girls in their nine years abroad have acquired European simplicity of habits. They do not patronize the smiling taxi with the deceitful taximeter, and they scorn the sinful extravagance of a drive in a coach and pair to their Harlem home.

"Next year another sister will duennaise Miss Dawn. For Fannie Tout says for Gatti Catanzani, sang and saw and conquered, and next year another American prima donna will have her chance on the boards triumphantly trod by Geraldine Farrar."

"Is she as good looking as she is—er—spirited?" asked the person who was willing to be informed.

"Better."

"What type?"

"Miss Dawn has it right. She says: 'Isn't it strange that everybody looks once at Nan's black hair and gray eyes and says: "Are you sure she is your sister?" I don't blame the Missourians. For she looks like an Irish girl and I like a Swede.'"

Kitty Cheatham has carried her cheerful self, her message of the beauty of life and her sympathetic interpretations of child life to the other side. On May 25 at the Little Theatre in London she is giving one of her unique matinees, and on June 2 she will appear with Tarride at the Renaissance in Paris.

Ralph Herz says that economy is the road to content and that content is happiness. We were talking of the address made by the late Chevalier Conreid at the Actors' Fund Home, in which he observed: "Every person who earns more than twenty-five dollars a week should save a quarter of his salary."

"I agree with him," said the star of Dr. De Luxe. "But sometimes it should be more. It depends upon how much a man earns. If he earns a hundred a week he ought to save twenty-five. If five hundred a week he ought to save half of his salary, two hundred and fifty a week. Of course, everyone wants to get rich quickly, but how many do? Better stick to the quarter or half rule. It's plodding and commonplace, perhaps, but it is the plodding, commonplace people, not the cometerers, who are happy."

Jack Henderson, who has succeeded William Elliott in The Pink Lady, has discovered that the play ends unsatisfactorily, as did The Belle of New York. The principal character is left unprovided with mate or wedding ring. At least Miss Dawn has no need to fear that her dramatic fate will be duplicated in real private life.

THE MATINEE GIRL.

LONDON STAGE NEWS.

Scattered Openings and Announcements for the Late Spring and Early Fall.

LONDON, May 13.—On April 24, at the Pulham, The Doctor's Experiment was produced by Lynn and Harding. Originally a sketch by J. Wellesley Lynn, it has been elaborated into a melodramatic affair that taxes its cast to give it much reality. A crazy doctor, obsessed with the idea of taking a living person to pieces and putting him together again, finds an impecunious lieutenant who is willing to submit to the operation for £5,000. The young man is saved by the prompt action of the doctor's ward, who later marries the man she rescued. Roy Travers played the hero, and J. Wellesley Lynn was the doctor. Ethel Dunbar portrayed the heroine. Others in the cast were Lytleton Holyoake, Arthur Goff, James English, and Isobel Beresford.

Passmore Edwards, who died on April 22 at the age of eighty-eight, was a benevolent patron of the stage. He gave financial assistance to numerous worthy associations, notably the Actors' Orphanage Fund.

On May 4 and 5, the English Play Society at the Rehearsal Theatre, gave performances of A Plume of Feathers, by Gullielma and R. Fitzjohn, A Double Deception by M. Kinsey, The Rival, by M. F. Sanders, and A Debt of Honour, by M. H. Robins. In the casts were Edith Cruikshanks, Marie Daventry, Ella Dixon, Dora Lewis, Helena Millais, Claude Edmonds, Fred Grove, T. Arthur Jones, Henry Middlemass, George Thomas, and J. Henry Twyford.

Mona Vanna will be presented by the Woman's Aerial League on June 1 at the Court, with the following cast: J. Fisher White, James Hearn, Arthur Wontner, Guy Rathbone, Julian Royce, Reginald Owen, Adeline Bourne.

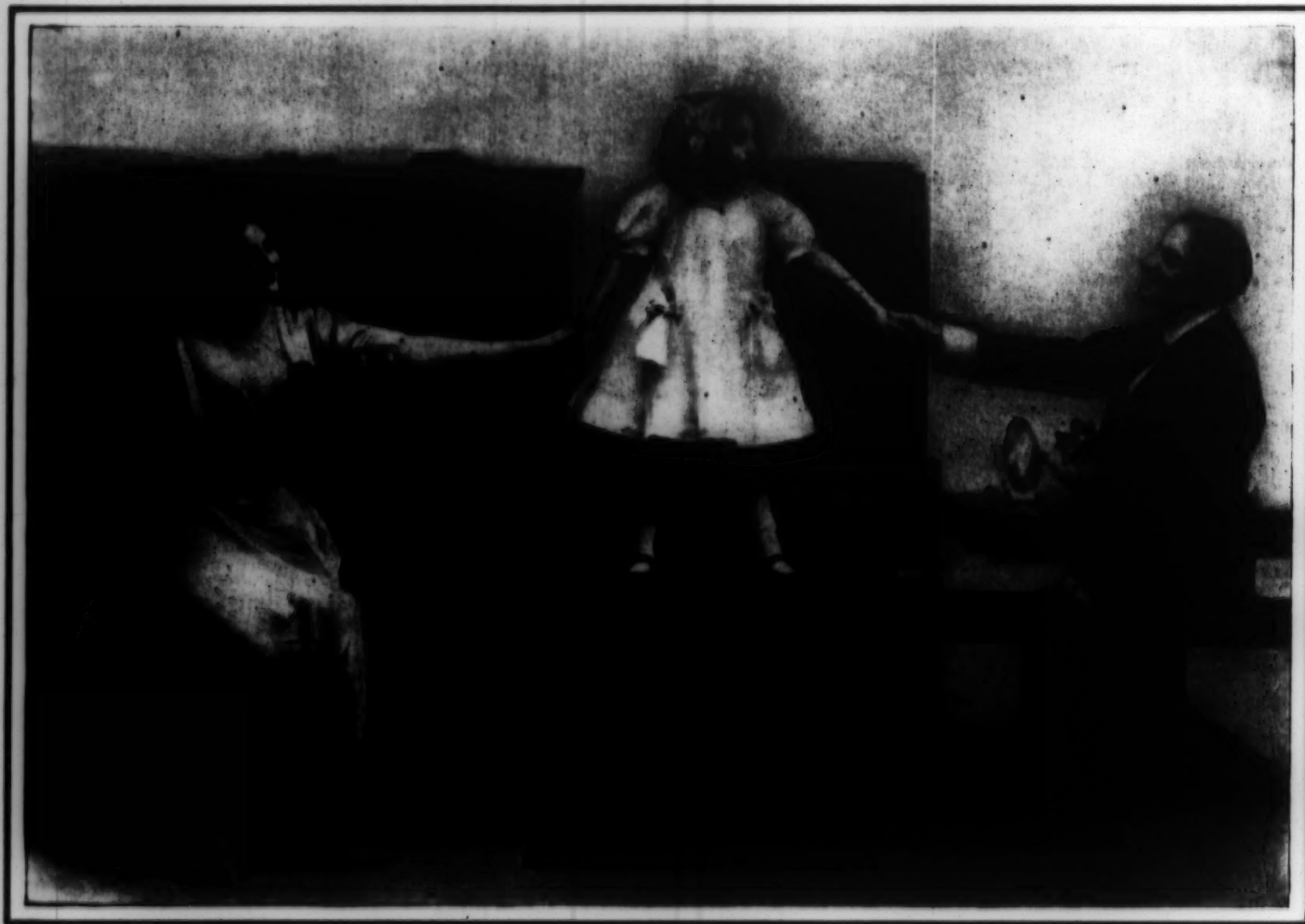
reformers who don't know a good man when they see him. They clamor for goodness of such an indefinite sort that they never recognize it. Probably this vague notion is the only thing that keeps them clamoring; if they could tell what they want, they could find plenty of it in the world. JASPER.

R. H. BURNSIDE'S FAREWELL.

The Hippodrome company gave R. H. Burnside, former general stage director of the Hippodrome, a flattering testimonial of their good will toward him in a letter of appreciation dated Feb. 10. Mr. Burnside is to be general stage director of the Folies Bergere.

THE PAINT AND POWDER CLUB.

In the cast of the production of 1402, with modern additions, made by the Paint and Powder Club of



Edna Bruns

"Baby" Davis

Francis Wilson

FROM "THE BACHELOR'S BABY"

The Remedy, a farce in three acts by Barton White, was produced on the afternoon of May 5 at the Court. In the cast were Lytton Grey, Hubert Druce, Charles Stewart, Walter P. Hewetson, George Bellamy, Jack Melville, J. Carl Lyle, Denis Bryan, Douglas Hamilton, Elaine Inescourt, Kathleen Gower, Alice Mansfield, Pollie Emery, Daisy Atherton.

Charles Frohman will bring May Blayney and Florence Edney to London to support Henry Ainley in the English production of The Concert next Autumn.

May 15 has been announced as the opening date for Arnold Daly in Arms and the Man at the Criterion. Baby Mine will therefore move to the Vaudeville, where The Girl in the Train closes on May 13.

Ellen Terry will give her American lectures in London this Spring, beginning with Shakespeare's Women, at the Court on June 11. On May 8, she appeared at the same theatre in The First Actress, at the matinee of the Pioneer Players.

Agnes and Edgerton Castle's novel, "My Merry Rockhurst," has been dramatized for Norman V. Norman by Sybil Ruskin. Mr. Norman will play Charles H. and Beatrice Wilson will be Little Satin.

Baron Trenck has been revised and shortened since its production. A song for Rutland Barrington has also been interpolated.

M. V. Leveaux will produce a new play by Hall Caine and another by himself this Autumn in the provinces. Mr. Leveaux's play is a four-act comedy of a French watering place. C. H. Dudley Ward is collaborating on the comedy.

Charles Klein says that he is working on a new drama to be called The Scandal mongers. It traces the evolution of a lie to a near tragedy.

At the New Theatre on May 11, Phyllis Neilson-Terry appeared in As You Like It. In the cast will be Miriam Lewes, Marie Wright, Vernon Steele, Malcolm Cherry, and Arthur Williams.

John L. Griffiths, American Consul-General, at the dinner of the Royal Theatrical fund on April 30, made an amusing speech in which he pleaded for the presentation on the British stage of sane American types. Mr. Griffiths advocated this as a measure toward strengthening the entente cordiale between the two nations, politically and socially.

Bernard Shaw has launched a harpoon at moral

Baltimore, published in THE MIRROR last week, several names of actors were undesignedly omitted. They were those of Charles Andrew McCann, who impersonated Isabella of Castile, Queen of Spain, and Fraulein Schlitz, a German girl; Arunah A. S. Brady, who was the Infanta Joanna; J. Hyland Kuhns, who played the Infanta Catalina; Gustav Heineken, who was Bridgette de Murphy, and R. Coutee Rose, who impersonated an Indian.

REFLECTIONS.

Martin Beck, of the Orpheum Circuit, will spend practically all of this Summer in Europe. He will sail on June 8. Many European attractions will be shown for his approval.

John Cort, president of the Authors' Producing Company, is arranging routes for four companies that will be sent out in The Gamblers next season by the authors' organization. Every important city in the United States and Canada will see Charles Klein's gripping play, which ran through the entire season at Maxine Elliott's Theatre.

THE FRIARS' TOUR.

The complete plans for the tour of the Friars' Club annual frolic, which will commence with the performance at the New Amsterdam Theatre, Sunday evening, May 28, have been announced by the officers of the club. The entire organization, numbering about 100, have been rehearsing steadily for the past eight days under the direction of the general stage manager, George M. Cohan.

The entertainment will commence with a minstrel first part, but the performers will be seen in white-face. The interlocutors will be Charles J. Ross, Fred Niblo, Emmett Corrigan, and Jerry J. Cohan, and the four editions of end-men to respond to the questions put by the brilliant quartette of interlocutors will be Tom Lewis and Harry Kelly, Raymond Hitchcock and Andrew Mack, Richard Carle and George Evans, and William Collier and George Cohan. The grand finale for the first part has been written especially for this production by George Cohan himself.

In the olio immediately to follow the first part will

The auctioneers were George M. Cohan, William Collier, Charles J. Ross, and Emmett Corrigan. Some fancy prices were paid as premiums for choice of seats. The first choice was granted Marcus Loew and George M. Cohan for \$1,000, William Collier paid \$175 for second choice, Walter Moore paid \$100 and Sam Harris \$75 for the last of the first tier boxes. Other large sums paid in premiums were \$150 from Edward Dunn, \$50 from Adelaide Thurston, and \$35 from Harry Frazee. "Diamond Jim" Brady paid \$500 for the nine seats in the front row of the middle block of seats. These prices were in addition to the regular box-office price of the seats. Another auction sale of seats not disposed of at the public auction was held at the Monastery for the benefit of members on Saturday night, May 20, at 11 o'clock.

AT VARIOUS PLAYHOUSES

LYCEUM.—Monday began the final week of Mrs. Fiske's engagement in Mrs. Bumpstead-Leigh at the Lyceum Theatre. The play throughout its run has

ACADEMY OF MUSIC.—The Great Divide was presented last week by the Academy of Music Stock company to well filled houses. Theodore Triebus as Stephen Shent was up to his usual standard. John T. Dwyer as Phillip Jordan was fair, while Anna Hollinger as Polly Jordan his wife was exceptionally good. Priscilla Knowles as Ruth Jordan was as charming as usual. Kate Blanke, Julia Noa, and Jack Bennett deserve credit for their support. This week, The City.

CRITERION.—The Bachelor's Baby and Francis Wilson closed at the Criterion Saturday night. The house is dark for the Summer.

HUDSON.—Blanche Bates closed her season in Nobody's Widow at the Hudson Saturday night, and the house will remain closed for the Summer.

BIJOU.—The Clouds played one week at the Bijou, but scattered Saturday night. Hence, darkness.

MAJESTIC.—The Smart Set ended its engagement at the Majestic Saturday night, and the house is dark



Barony, N. Y.

Francis Wilson

Edna Burns

Thomas F. Tracy

SCENE FROM "THE BACHELOR'S BABY" AT THE CRITERION

be seen the Piano Bugs, which is an act given by seven well-known song writers, who will perform on seven pianos. There will also be seen Charles J. Ross and Julian Eltinge as Anthony and Cleopatra, William Collier and George Cohan in a song and dance skit entitled, Two Hot Potatoes, and a sketch by Walter Hackett, in which will appear Sam H. Harris, Andrew Mack, William Collier, Richard Carle, Tom Lewis, Emmett Corrigan, Raymond Hitchcock, Jerry J. Cohan, William Rock, Fred Niblo, and George Beban. The entire entertainment will conclude with an operatic sketch written especially for the tour by George M. Cohan. The "piece de resistance" will be The Pullman Porters' Ball.

The entire organization will leave New York City on Monday morning, May 29, on a special train of ten cars, on which they will live during the entire trip of ten days, visiting Atlantic City, Philadelphia, Baltimore, Pittsburg, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester, and Boston.

The auction sale of seats and boxes for the New York performance was held at George M. Cohan's Theatre on Friday afternoon May 19, at 4 o'clock.

drawn large, fashionable and delighted audiences, and were it not for Mrs. Fiske's California engagements it would be continued indefinitely.

WEST END.—Strongheart was the bill at the West End last week, and large audiences were the rule. Mr. Haines as Soongataha was excellent. He was notably better in this role than he has been in any other, being distinctly heard. Robert Cain as Livingston and Sydney Greenstreet as Saunders gave good support throughout the performance. Joseph Yanner was also well cast, and Bennett Southard as Buckley was particularly good. Marie Nordstrom as Dorothy Nelson played the principal female role, doing excellent work in this strong part. She has made a splendid impression since she joined the company. Among the women of the cast, Dorothy Tureak, Grace Thorne, Alice Gale, and Elizabeth Burbridge were well cast and played their respective roles with credit to themselves and the stage director. No announcement has been made as to Beatrice Morgan's retirement from the company as leading woman, but evidently she has done so, and Miss Nordstrom has replaced her. This week, Paid in Full.

for the Summer. S. H. Dudley, the colored comedian, will probably go into vaudeville. Aida Overton Walker will open in vaudeville about June 12 in a musical act assisted by a colored chorus. She may be seen on Hammerstein's roof this Summer. Alf. T. Wilton will arrange her tour.

GLOBE.—Nora Bayes and Jack Norworth said goodbye to the Globe Saturday night and have gone to Chicago. Madame Bernhardt will return to the Globe about June 15 for three farewell performances prior to her departure for home. The plays will probably be Madame X, L'Aiglon, and Camille.

PLAYHOUSE.—Overnight closed Saturday night. The Playhouse is closed for the Summer.

MAXINE ELLIOTT'S.—With the closing of The Deep Purple at Maxine Elliott's Saturday night the present season at that house ends.

COMEDY.—William Collier closed his season in The Dictator Saturday night, and his theatre, the Comedy, will remain dark for the Summer.

GRAND OPERA HOUSE.—Corse Payton seems to have felt the wave of revival, and this week is presenting

his stock company in the old success, *The Still Alarm*. For the sake of realism Mr. Payton has secured all the necessary equipments of fire engines, gongs, etc. The company are at their best, evidently inspired by the reception of the old thrills and sensations by the audience. Minna Phillips, the versatile leading woman, has stepped from the character of Zaza of last week to that of the heroine of the old melodrama this week and has found the transition easy. Claude Payton plays Jack Manley with his usual sincerity. The other members of the cast are well placed.

THEATRA.—Raymond Sarnella's Italian Comic Opera company from Palermo, which played a short engagement at the Majestic Theatre, opened Monday evening, May 15, at the Thalia Theatre, on the Bowery. The opening bill was *I Saltimbanchi*, which was continued till Thursday night, when Boccaccio was revived for the rest of the week.

PEOPLE'S.—A seven weeks' season of Italian and French grand opera began Monday evening, May 22, at the People's Theatre, on the Bowery. The opening opera was *Aida*. During the week *Faust*, *Cavalleria Rusticana*, *Pagliacci*, *Trovatore*, and *Traviata* will be sung. The performances are under the musical direction of Josiah Zuro, former chorusmaster for Oscar Hammerstein. Others in the company include Dianetta Alvina, Alice Gentle, Werner Alberti, Giuseppe Pimassoni, Giovanni Gravina, Natale Cervi, Charlotte Lund, Giustano Zara, and Miss Heiman.

METROPOLIS.—Cecil Spooner and company are presenting *The Little Minister* at the Metropolitan this week. Rowden Hall plays Gavin Dishart to Miss Spooner's Lady Babbie. A review of the performance will appear in next week's *Mirror*.

THE TOURISTS.

Stapleton Kent sailed on the *Arabic* for his home in England on May 20, his first visit in six years. This past season he supported Kyrie Bellew in *The Scandal*, and followed it with a vaudeville engagement. In England, he will look for a sketch, to bring back in the Autumn.

Marie Cavan, prima donna soprano of the Chicago-Philadelphia Grand Opera company, sailed for Europe last week on the steamship *Amerika*. Miss Cavan will return early in October in time to begin rehearsals with the Metropolitan forces for next season.

Mrs. A. Y. Pearson and her daughter, Kathryn Pearson, sailed May 20 for an extended trip through Europe. Miss Pearson will spend next year at school near Paris, and Mrs. Pearson will spend the Winter in England, looking after business interests.

In the *Kaiser Wilhelm der Grosse*, which sailed yesterday, May 23, were Georgie O'Ramey, Mr. and Mrs. Marshall P. Wilder, and Madame Marie Rappold, and Lillian Rappold.

Gustav von Seiffertitz, stage director for Charles Frohman, sailed for England Saturday. He will see numerous London and continental productions which Mr. Frohman is to produce in America next season.

SAINT SEBASTIEN POSTPONED.

Saint Sebastien is suffering more martyrdom in Paris, where the Archbishop of the city has signified his disapproval of the D'Annunzio-Debussy version. Owing to the aeroplane accident, which has affected the public gaiety, the miracle play will not be opened until later, but critics were admitted to the rehearsal on May 21. Most of them, however, left before the final curtain at 1.30 A.M. They report that the announcements concerning the elaborate effects of the performance are trustworthy. Ida Rubenstein, the Russian dancer, who plays the title-role, and who is said to be financially interested in the production, attracted especial attention, because the author declared that her physical fitness for the role had inspired him to extraordinary flights. In her portrayal, however, the dancer does not limit her wardrobe to the few arrows, as was previously announced.

GEORGE SEYBOLT INJURED.

A peculiar accident confined George Seybolt to his hotel for a few days last week. Mr. Seybolt, former secretary of the Actors' Society, was playing a special engagement at the West End Theatre with the Robert Haines Stock company. One evening Mr. Seybolt started to board a car for the theatre, missed the step, fell, and sprained his knee. His role in *Strongheart* called for his lameness in the last acts, but for perfect condition in the first act. With the aid of other members of the company he was able to play the first act with tolerable comfort, and the last acts with much realism.

JAMES YOUNG IN LONDON.

James Young, who last season appeared in *Brown of Harvard*, and in former years was a Shakespearean star, is on the bill of the Empress Theatre of Varieties, Brixton, London, in scenes from *Hamlet*, *The Merchant of Venice*, and *Julius Caesar*. Mr. Young's appearances necessitate quick make-up for the characters of Hamlet, Shylock, and Marc Antony.

PERSONAL



White, N. Y.

WHITMORE.—Vida Whitmore has justified the predictions of those playgoers who, at the untimely death of Lotta Faust, voted her the successor of Miss Faust. From comparative obscurity Miss Whitmore in two seasons has risen to a first place among musical comedy soubrettes. Graceful, dainty, and vivacious she now ranks high in popularity. Next season she will have a more important part in one of the new Shubert musical productions than she had in either *Up and Down Broadway* or *The Balkan Princess*.

HAUERBACH.—Otto Hauerbach, the libretto member of that firm of musical comedy makers, Hoschna-Hauerbach, is ambitious to become a serious dramatist. Mr. Hauerbach has furnished Mr. Hoschna with librettos, both adapted from foreign sources and original, and in each case has striven to get farther away from the conventional musical comedy type. The *Three Twins*, *Madame Sherry*, *Bright Eyes*, and *Dr. De Luxe* illustrate the evolution. The last output of these workers, called *The Wall Street Girl*, will be produced by Blanche Ring next season. Mr. Hauerbach is now working on a serious drama, *The Prosecuting Attorney*, for A. H. Woods, which will be a Woods production of next season.

FAVERSHAM.—Mr. and Mrs. William Faversham (Julie Opp), just before sailing for London, May 17, announced their intention of making some Shakespearean productions next season. "It has long been my ambition," said Mr. Faversham, "to play *Hamlet*, and I want to do it before I am too old for the part." This is the third production of *Hamlet* so far promised for next season. Mrs. Leslie Carter, it will be recalled, has expressed her determination to attempt the melancholy Dane, and Forbes-Robertson is going to revive it. With E. H. Sothern and Robert Mantell giving their well-known interpretations of the role, Shakespeare's masterpiece will have various and distinctive characterizations next season. In the Faversham production Julie Opp will essay *Ophelia*. To avoid any domestic infelicity arising from professional jealousy Mr. Faversham will also mount *Macbeth*, in which Miss Opp will play *Lady Macbeth*. *Romeo and Juliet* is also a Faversham-Opp possibility.

RICHFIELD.—The Ryan-Richfield vaudeville combination, one of the most popular variety teams, will be no more after this week, for Mary Richfield (Mrs. Thomas Ryan) will retire to private life at the close of this week's engagement at Hammerstein's. Mr. Ryan will continue with his humorous sketches of Irish characteristics. The Ryan-Richfield team for many years has been one of the favorites of the vaudeville circuits. Their Mag Haggerty sketches have become classics of the vaudeville world. Miss Richfield retires on account of ill health. She has appeared lately only intermittently.

MARION.—Although George Marion's name is well known to present day theatregoers as a producer, few remember or know him as an actor. However, they will have an opportunity next season of becoming acquainted with George Marion, the comedian, for that enterprising young firm, Werba and Luescher, will star him in *The Jolly Peasant*, an Americanisation of Leo Fall's tuneful operetta, *Der Fidele Bauer*, in which Konrad Dreher appeared here this season in the original German. Mr. Marion has been responsible in a large measure for the great success of such productions as *The Prince of Pilsen*, *The Yankee Consul*, *The College Widow*, *Woodland*, *The Merry Wid-*

ow, *The Yankee Tourist*, *Madame X*, *The Spring Maid*, and *Everywoman*, all of which he staged.

THE COLLEGE-BRED MAN.

The Theatrical Profession Offers Him a Brilliant Career—Mr. Wegefarth's Views.

"The theatrical profession offers as brilliant a career to the college man as he can realize by pursuing any one of the professions that his alma mater will prepare him for," says W. Dayton Wegefarth, manager of the Grand Opera House, Philadelphia, to *THE MIRROR*.

"The professions now-a-days are sadly overcrowded," continued Mr. Wegefarth. "Hundreds of poorly paid doctors and lawyers can be found in every city. Some rise to the top, provided they are financially able to surmount the innumerable obstacles that stud the path leading to success; many of those who fail are content to earn a mere living in the obscurity of their professions; many more, who are commercially bent, as a last resort, seek the lowest level of their callings—'quackery.' In this they are offered an existence, with the possibility of large remuneration, if they are base enough to traffic in illegal practices, and are not fearful of the certain result of ultimate exposure—imprisonment.

"The public's conception of the theatrical man—that is to say, the man 'in front,' and not the performer—has always been more or less distorted. He is thought of as a coarse fellow, in which the brute predominates. His intelligence, if he is credited with any, is acknowledged to be keen to the extent of selecting pretty chorus girls and flim-flamming theatregoers. The appreciation of finer things and the fostering of high ideals are considered to be quite foreign to his make-up. He is supposed to wear only the loudest clothes—very wide plaids, glaring red vests, cloth-topped patent leathers, shining tiles, and large, paste diamonds."

"True, this type did exist some years ago when bluster and exterior glimmer counted for something. Then the man who was the loudest talker and the showiest dresser succeeded, while the demure, clerical gentleman was outbluffed before he began.

"This was before the public itself began to take an earnest interest in theatricals. Wise Mr. Barnum, of circus fame, used to spout forth the philosophy that the people liked to be 'gold-bricked'; but he never imagined that they would be interested enough in the sawdust-covered 'brick' he presented to them to scrape through the thin coating in an effort to discover the true worth beneath. That's what they began to do—with plays, as well as circuses. And after they had scraped awhile and found nothing, they awakened.

"With the demand of the people for higher quality entertainment, came the demand of theatricals for better men to guide its destinies—men of profound intelligence, who could do things without depending upon 'bluff' to accomplish their purposes.

"And so the doors of a great profession, offering untold possibilities for lucrative gain and artistic achievement, were thrown open to the college-bred man. He commercialized the knowledge he had gained by years of study, and his influence can now be felt in every high-class theatre throughout the United States. A college man need not necessarily be in command of the individual theatre; his influence is distributed from the executive offices which control the chains of playhouses, of which each individual theatre is a link.

"Within the past few years the most notable dramatic successes have been written by college men. Playwrighting—the very acme of literary effort—offers a fertile and limitless field of endeavor to the man of intellect and education—a field which he is fast developing.

"The stage is the people's institution of moral and educational uplift," adds Mr. Wegefarth, "and it possesses an influence that is far reaching. Under the guidance of able men, its worth to the community can be increased tenfold. Because of his superior education and thorough understanding of the people's necessities, the college-bred man can assume this responsibility with an absolute certainty of success."

GOSSIP OF THE TOWN.

Norman Lee Swartout's three-act farce, *The Arrival of Kitty*, closed its sixth successful season on May 13 at Amsterdam, N. Y. Mr. Swartout is writing a new play for Hal Johnson, who has appeared in *The Arrival of Kitty* more than thirteen hundred times.

Liebler and Company's production of *Disraeli* will reopen Wallack's Theatre early in September. *Disraeli* is a comedy in four acts, written by Louis N. Parker. The great statesman is shown in the light of the savior of a nation's honor and the aider and abettor of a sprightly romance of young love. The play ran six months in Chicago.

The Count of Luxembourg, the London success at Daly's, was seen by Marc Klaw last week. Mr. Klaw has secured the American rights to the piece, and is now negotiating for the rights to the other English success, *Kismet*.

Dion Boucicault, stage director in London for Charles Frohman, sailed from London May 20 on the *Lusitania* for an inspection of American theatres.

STARLIGHTS O' LONDON: A MELODRAMATIC MELANGE



Jeffreys Lewis



Doris Keane



Holbrook Blinn



Charles Richman



Douglas Fairbanks



William Courtenay



Frank Hatch



Thomas Q. Seabrooke



Lawrence D'Orry

Photos by White.

AS JEFFREYS LEWIS remarked, the cast of *Lights o' London* is as conspicuous for its temper as for its temperament, both of which she recommends highly. "It's not like another all-star cast that I might mention from my own experience," she whispered confidentially in a quiet corner behind the scenes. "That was like sitting on a volcano. Solid as I am, I never felt quite sure when an eruption might break through. Everyone was polite, you know—oh, terribly polite. That was the trouble."

Then, lest one should draw the wrong inference, she hastily added, "Here everyone is perfectly happy. Mr. Hatch declares he never saw such a cast; they are too good to be true."

Miss Lewis bobbed her head with animation and jiggled from foot to foot. "I'm having the time of my career. Years ago, a manager told me the upper half of my face was tragic and the lower half comic, and he advised me to stick to comedy. He was right. I have shed lots of tears in the past, but now I've given up pathetic heroines for character parts. Mrs. Jarvis is the best of the lot." Miss Lewis shook out her red plaid skirt with her finest courtesy.

"*Lights o' London* gives the actor something to chew on. Some of the newer pieces—well, you know they are pretty light weight." Miss Lewis spoke tolerantly, but made it clear that change does not necessarily spell progress. "I'd like to keep on for four months instead of four weeks, because the audience likes it so. After the first night, one of my friends tried to console me because the audience jeered the performance. 'Cheered,' I said, 'not jeered.' You can't tell me they didn't really like it. I know."

Then catching a glimpse of Douglas Fairbanks, who was sprinting about, she proceeded with such an encomium as no man should hear of himself. Consequently it must be suppressed for the good of Mr. Fairbanks.

When he had commendation to bestow, Mr. Fairbanks did not choose a dark corner of the stage, but the garish light of his dressing room. Holbrook Blinn, who had just murdered old Mr. Armytage, hurried in and addressed himself to the task of catching up with his correspondence.

"There," said Mr. Fairbanks, with a sweeping gesture, "there sits the man regarded as America's foremost actor." As Mr. Blinn wrote nonchalantly on, without moving an eyelash, Philosopher Jack nudged him and added behind his hand, "This is an interview. Can't you say something for me?" Continuing his public harangue, Mr. Fairbanks explained, "Mr. Blinn, you know, belongs to the old school of actors. He doesn't like the younger generation of raw recruits, but he puts up with us almost heroically."

Turning from the composition of his letter, Mr. Blinn interpolated, "I not only endure the callow youths like Fairbanks and Courtenay—"

"Courtenay has grandchildren," declared Mr. Fairbanks.

"I not only endure them, but I like them well enough to encourage them. All of us who belong to the old guard—Dixey, Crane, Warfield, Blinn—all of us realize that we must have successors, so why not those we train?" Without a smile, Mr. Blinn turned back to the literature he was creating.

As Mr. Fairbanks devoted his energies to getting inside Philosopher Jack's complete suit of buttons, he remarked, "Unless worse comes to worse, I am never going to sell fish for a living, because it would keep my wife busy sewing on buttons. Now, what do you suppose a man wants of all these buttons just to sell fish?"

The Philosopher gazed meditatively at the buttons

and shook his head with a sigh. "If I were in trim, I might find the answer, but Collier and Cohan took me out with them last night, and this is the pathetic result. They can get along without sleep; twenty minutes a day is all they need. I am one of those eight-hour boys, and when I don't get my share, the cobwebs hang around my mind in festoons the next day. A man can get too much sleep, though, which is just as fatal; exercise and sleep must balance."

Mr. Fairbanks does not stop exercising even in *Lights o' London*, as every one knows that ever saw him. "Two of the men in the mob scene got knocked out," he asserted. "One went to the hospital and another took a vacation. I suppose the rest of them will lay for me on the last night and beat me up."

"Where do you suppose that belt is?" The actor went on a still hunt for the missing link. "Too bad my valet isn't here to look it up for me. A valet makes such an impression in an interview, you know. Ha! Found at last!" The Philosopher dove into a pile of masculinities and dragged out the elusive belt.

At this instant a diversion was created at the opposite end of the room by the appearance of a rotund figure bundled up in a great coat, a scarf, and a heavy cap. From the superabundance of clothing emerged Thomas A. Wise, puffing and perspiring. "A warm Winter we're having," he gasped as he bent towards the May breeze that was gently fluttering the curtain at the window near him.

"Not too warm for *Lights o' London*, though," he added. "I can't say I'd want the play to run on indefinitely, but this month has been worth while. The comedy in *Lights o' London*, you see, has aged less than any other part of the melodrama. The same primitive types and humor amuse the audiences in about the same way they did thirty years ago." Mr. Wise smiled benignly upon the room.

"It is interesting to see how styles change on the stage. When *The Henrietta* appeared, it was considered the most absolutely up-to-date play that could be written, a triumph of dramatic literature. When it was revived ten years later, it was out of sight in a cloud of dust. Full of asides and soliloquies and obvious devices, *The Henrietta* had no chance in the race."

"Diplomacy, I should say, holds out about the best of the older dramas, and *The Scrap of Paper* has the lead among the comedies. It's a real pleasure to come back to them once in a while—ain't it, Mr. Blinn?"

"I never played anything but melodrama," said Mr. Blinn, "so naturally I am rather prejudiced in its favor. My first appearance was in *The Streets of London* in 1878." Douglas Fairbanks scoffed openly, as Mr. Blinn added data. "I was then six years old and received no salary."

Mr. Fairbanks had it in mind to make some calumnious insinuation about the ratio of labor and compensation, when Mr. Wise added some items about the sketch in which he recently appeared at the Lamb's Gambol.

"Fritz Williams and I first did it at an Elk's Social. Fritz just told me the story of it, and we went on and did it without a rehearsal. Then we worked it into shape for the Gambol."

Nodding toward a neat card over his mirror, Mr. Wise asked, "Have you noticed the handiwork of Mr. Fairbanks?" The placard read:

You are requested not to
Swear while here, not
That we give a —
But it sounds like —
To Strangers.

"You are going?" inquired the author of the blank verse. "Remember what I told you about Mr. Blinn." Then in a stage aside, "I must see you later and tell you what I really think of him."

Down in her dressing room on the opposite side of the stage, Doris Keane was industriously putting in a few leisure moments reading before it came time for her to suffer more martyrdom for the delectation of the audience. "I really don't know a thing about melodrama," said Miss Keane. "It isn't a bit in my line, and I shall not be at all inconsolable when the run is finished. As I haven't been trained for melodrama, probably that explains my lack of interest."

Another reason she gave inadvertently, "I like pretty clothes," she said, pointing sorrowfully at the rags in which she had to array herself. "See my first act costume. It looks like seaweed." Miss Keane does not admire primitive, Garden-of-Eden styles.

"I'd like a picturesque play—a romance with plenty of ideas, a little pathos at first, and then some comedy. A little of everything, in fact." Others are looking for this identical play. Its author should apply immediately to Miss Keane.

"The past doesn't matter," said the searcher. "The present is important only for what will develop from it. I always live in the future." Miss Keane has the genuine pioneer spirit, which has inspired every work worth remembering. "So, if I like *Lights o' London*, it is only for what it leads to."

William Courtenay has much the same opinion of the melodrama. "I'm tired of it," he frankly admitted with the suffering expression of a Laura Joan Libbey hero. "It is out of date with its absurd heroics and senseless construction. But it has such a good heart story that, of course, it goes. Thieves and stocks and bonds and politics have overrun the stage so long that people are ready for anything picturesque."

Mr. Courtenay lolled as luxuriously as circumstances permitted, while his Japanese valet changed his shoes. This is the life Harold Armytage leads behind the scenes.

"William Collier told me the other day," continued Mr. Courtenay, "that *Lights o' London* had shut him up. I told him it was what he deserved, because years ago his travesty at Weber and Field's first ripped up melodrama. You may recall how it goes. The hero says, 'I have something to say to you.' The heroine asks, 'To say to me?' The hero says, 'To say to you. I am going away from here.' The heroine echoes, 'Going away from here?' So the dialogue rambles repetitiously on. At the time, I was playing in *Iris*, and will you believe it, those very lines occurred? We had to cut them out, because people laughed so."

"A parody always spoils the thing it parodies. After seeing *The Too Oftens*, I never could listen seriously to *The Two Orphans*."

"Repetition of lines isn't so far behind us as it might be. The public has a poor memory if it doesn't remember *The Crisis*. I never had to study the last act at all, because my part consisted simply of repeating other peoples' lines."

"Talk of my knocking out four men in front of the Boro'. James Hackett at a very late date used to kill seven with one trusty sword."

"Luckily for us, we got all our amusement out of *Lights o' London* at rehearsals; otherwise we'd never be able to go through it seriously."

In this same room with William Courtenay amicably resides the villainous Clifford Armytage with his silky mustache and silken hose. "We don't have to do anything really funny," said Charles Richman gently.



Silver, Chicago.

PERLE BARTI

To be featured by Max Spiegel in "The Winning Widow"

"The audience furnish the entertainment for themselves, so I enjoy it thoroughly—the hisses most of all."

"The other day, one of my friends asked me if I wasn't feeling well, because red blotches show through under my makeup. I laughed at him, for this mottled Burgundy complexion is all outside. I used to see quite regularly at Delmonico's a white-haired man who invariably had a bottle of Burgundy, two or three newspapers, and an array of good eatables before him. His complexion is the original, of which my make-up is a reproduction."

Lawrence D'Orsay strutted in to view his seedy glory in the mirror. "You know," he said in the extreme Cockney dialect, "I've been thinking I'd use in the fourth act the stage business that woman uses in the fifth. Good idea, eh? Well, I've got another idea now. When the officer orders me to ring the door bell, I pull a bit of broken glass and a dilapidated comb from me pocket and say, 'I must arrange me mustache first.'" Mr. D'Orsay swaggered out in Percy de Vere's finest manner.

"Mr. Brady tells me that the line, 'Hetty has betrayed me,' has made me more famous than Eva Tanguay," continued Mr. Richman. "Originally it had a 'Curse her' on the end of it, and the other night I put it in after I had got my laugh on the first part of the line. Upon my word, I don't know what held the roof down. So, now on state occasions, I also curse poor Hetty."

A few moments later, Hetty, otherwise Leonore Harris, might have been seen sailing back and forth around the corner of the back drop like a racing yacht gleaming in the sunlight, while Thomas Seabrooke was tightening up McSorley's belt in the interests of law and order.

Marguerite Clark was clinging affectionately to Thomas Wise, waiting her cue. She had time only to say, "This is my first offense in melodrama and I love it. I don't go on till half past nine, and I'm here every night at eight." Away danced Shakespeare Jarvis.

All of the comedians in Lights o' London are carried away with it because they get their legitimate laughs. Some of the others look rather dubiously on old-fashioned melodrama, because serious endeavor scores rather differently from the author's intention.

CHAUNCEY L. PARSONS

A GENTLEMAN OF LEISURE.

Douglas Fairbanks will reopen The Playhouse, on Aug. 16, in his new play, A Gentleman of Leisure, by John Stapleton and P. G. Wodehouse. Mr. Fairbanks tried the play out on the road this Spring. He will be supported by The Playhouse company. Grace George will inaugurate her engagement with the company in October. Thus the early season at this house will be interesting.

NEW FARCE AT THE IRVING PLACE.

On Wednesday May 17, the Berchtesgaden Players tried another new one, Der Vice-Korporator, a farce by Karl Frey and Julius Beck. The piece is built upon the farcical complications arising in mistaken identity. While the situations are not entirely new, they are laugh-provoking and the humor is clean and above suspicion. The visit of a priestly garbed impostor and an intoxicated soldier to a village awaiting the arrival of an assistant to the parish priest furnishes the thread upon which the story is woven. The priest is absent and the clerical fraud robs the villagers, while the soldier in his befuddled condition has soiled his uniform, appropriates the priest's robe, which has been hung out to air. The return of the real parson clarifies the atmosphere, and the soldier is condemned to wed a simpering old maiden to whom he proposed in his intoxicated state.

The principal funmaker was Sepp Rettenbeck in the role of Schnagel, the village factotum. His humor was as many-sided as the numerous offices he held in his little burg. Willy Soellner as the drunken soldier did capital work, while Barbeta Kramer was as unctuous as ever. The various other roles were played intelligently. The cast was as follows:

Thaddaeus Vordermeier	Hans Adelman
Agerl	Toni Stadler
Reuerl	Fanny Etscher
Kohlhofbauer	Max Staller
Pfarrerskoechin	Mirsi Staller
Schnagel	Sepp Rettenbeck
Urschl	Barbeta Kramer
Nandl	Lisl Schultes
Peter	Willy Soellner
Pater Paul	Hansl Schenk
Der Lehrer	Andri Schultes
Hauptmann Grashuber	Ferdl Kramer
Lens	Konrad Speth
Briefbote	Hansl Klein

The current week with two performances on Monday and Tuesday night of next week will bring the Berchtesgaden Players' engagement, as well as the Irving Place Theatre's season, to a close. The Bavarian players have appeared in an extensive repertoire of some very excellent plays, and their offerings have been varied, yet with it all the patronage, it is to be regretted, has fallen far short of the support these able players are entitled to. On the whole the Irving Place's season has been a discouraging one and what the outcome of the Theatre's fate next season will be is still an open question.

AMATEUR NOTES

The University of Chicago Dramatic Club will produce Galsworthy's Silver Box on June 9.

The Critic was played in the Williamstown opera house, on May 13, by Cap and Bells and the English department of Williams College. Cap and Bells, the college dramatic association, has ordinarily confined its efforts to modern comedy, and the English department has presented Elizabethan drama. They compromised and collaborated on an excellent production of Sheridan's satire. The cast follows:

Prolog, Reginald D. Forbes; Sir Fretful Plagiary, Henry G. Hotchkiss; Puff, Chester D. Heywood; Dangle, Lloyd Robinson; Sneer, Henry T. Hall; Signor Pasticcio Ritornello, Gilbert W. Gabriel; Interpreter, John C. Goddard, Jr.; Under Prompter, Columbus D. Ames; Mrs. Dangle, Carle L. Parsons; Signore Pasticcio Ritornello, Josiah Lasell; Lord Burleigh, George B. Brooks; Governor of Tillbury Falls, Dwight C. Pitcher; Earl of Leicester, Roderick MacLeod; Sir Walter Raleigh, John G. Davis; Sir Christopher Hatton, Mason Garfield; Don Feroio Whiskerandos, Redford K. Johnson; Beefeater, George O. Latimer; Justice, J. Wilbur Chapman; Son,



LAST JUMP OF THE SEASON OF THE ROSARY COMPANY (EASTERN)



White, N. Y.

DOROTHY PHILLIPS

Who will be featured by Raymond N. Harris in "The Music Hall Girl"

Osgood Perry; Tilburnia, Arthur L. Swift, Jr.; Confidant, Arthur N. Pack; Justice's Lady, Percival W. Whittlesey; First Niece, Theodore H. Dauchy; Second Niece, Henry M. Ladd, Jr.; constable, Robert R. Jewett; servant, Rochester B. Jones; sentinels, Gregory Mason and Wolcott Hubbell.

The Carleton Dramatic Club has been organized at Carlton College, Northfield, Minn., to supervise dramatic work. Charter members are Charles Pendleton, Edna Lowe, members of the Junior play cast, and others.

The Masquers, the dramatic club of the University of Minnesota, presented The Merchant of Venice early in May, at the Princess Theatre, Minneapolis, under the direction of Professor Charles M. Holt. This is the fourth Shakespearean play of the Masquers. Robert Wilson's Shylock received special commendation. Enza Alton Zeller as Portia and Eugene Bibb as Launcelot Gobbs were notably effective. Others in the cast were Henry Doermann, Frank Harris, William Hodson, Frank Quinn, Walter Hughes, Samuel Bailey, Edgar Rehne, Frederick Blair, John Fabian, Alex. Guiterman, J. D. Carroll, Carl Meixner, Frances Works, and Myrle Wheeler.

On May 15 the London Dramatic Club repeated at the Princess Theatre, Toronto, the same play they used in the Earl Grey competition at Winnipeg. It is Lady Huntsworth's Experiment. In the cast were Ruby Mitchie, Campbell Becher, Meta Macbeth, Dr. Bucke, and Dr. Hunt.

At Fullerton Hall, Chicago Art Institute, on May 17, the girls' life class produced The Master Painter and The Vampire. The former was a romantic Italian story of a fifteenth century convent, by Elaine Hyman. The author played the leading role. The Vampire; or, Triumph Through Trial and Tribulation, was a burlesque drama of horrid, diabolical magic and sudden death, attributed to the pen of David Tobasco. The "all-star" cast follows: Snaky Jim, an artist, Frank Daniels Leidloff; Our Nellie, Eva Tanquay Superior; Elliot Greythorne, the Vampire; Richard Mansfield McMein; Jackson, the Vampire's tool, Robert Mantell Haines; Old Bruce, Gwendolyn's father, Joseph Jefferson Scott; William Bruce, Jr., our hero, William Faversham Bertch; Muggins, a boot-black, George Cohan Logan; Gwendolyn, our heroine, Sarah Bernhard Parkhurst; Kate, the unhappy woman, Alla Nazimova Potter. The event drew a large audience.

The Philaletheis Society of Vassar presented The Taming of the Shrew on Sunset Hill, on May 14. In the cast were Ruth Fitch, Mary Gavin, Gabrielle Elliot, Edith Hilles, Sidney Thompson, Estelle Mulqueen, Marion Patton, Helen Rosenthal, Margaret Edgar, Elizabeth Worcester, Katherine Mitchell, Margaret Clark, Elizabeth French, and Frances Osborne.

The East Side Operetta Club repeated The Chimes of Normandy at the Carnegie Lyceum, New York, on May 9. Charles E. Kneeland, was stage-manager, and the Thursday Musical Club backed the enterprise.

SAVAGE'S PLANS.

Puccini's grand opera, *The Girl of the Golden West*, will be one of Henry W. Savage's most important productions of next season. The opera is to be given in English. Mr. Savage is now abroad engaging artists for the production. So far as possible American girls will be engaged. Louise Villani and Edna Showalter have already signed contracts to appear in the opera.

Mr. Savage's itinerary will embrace London, where he will look over the field with a view to the presentation of *Everywoman* and *Excuse Me*; Milan, Florence, Rome, Vienna, Berlin, and Paris.

Next season two companies in *Everywoman*, three companies in *Excuse Me*, two organizations in *Madame X*, two *Merry Widows* and *The Prince of Pilsen* will go out.

The French farce, *Le Million*, by Ten Dittichstein, and *Madame X*, adapted by Edward Paulton and A. E. Thomas under the name, *Little Boy Blue*, will be new Savage productions. It is expected also that many announcements of new plays will be forthcoming on the return of Mr. Savage in June.

SEATTLE ORPHEUM.

Sullivan and Considine opened their newest theatre, the New Orpheum, in Seattle, Wash., May 15. Speeches appropriate to the occasion were made by former Mayor John F. Miller, Mayor George W. Dilling, and Judge Thomas Burke. A brilliant audience witnessed the inaugural bill, which consisted of Master Gabriel, Tom Edwards, Joseph L. Browning, and Henry Lewis, the Namba Japs, Isabelle D'Armond, and George Moore, George Austin Moore, and Cordelia Haager, and Mons. Gerard and Madame Hut Ell.

SENIORITA.

Weber's Theatre will reopen early in August, with a new musical comedy, *Seniorita*, by George Hobart and Silvio Hein.



AL H. WILSON
In "A German Prince"

AL H. WILSON.

Al H. Wilson, America's foremost German dialect comedian and singer, whose portrait appears on this page as Meitz von Ahrmeln in his latest singing comedy success, *A German Prince*, has just closed a most successful tour of forty weeks, and everywhere the press and public have been unanimous in declaring this production the best of his career. Sidney H. Ellis, his manager, states that *A German Prince* will again be presented a portion of next season, commencing Sept. 1, with a new play ready to follow when occasion requires. The songs rendered by Mr. Wilson form one of the attractive features of his performance. His voice is characterized to a remarkable degree by that height and pure lyric quality which is the greatest essential to a soloist, and Mr. Wilson has refined and developed it by persistent and intelligent study under the leading masters of America and Europe. George P. Goodale, the able critic of the *Detroit Free Press*, says that "one of the most charming of contemporaneous singing comedians is Al H. Wilson. He is gifted with a voice of singular sweetness and sympathy, and he sings his own and other compositions with the depth of feeling and the melodic magnetism that are attributes of nothing less than genius." Mr. Wilson's support will be in keeping with the high standard required from an attraction of his class.

HAMMERSTEIN OPERA?

Although Oscar Hammerstein went out of the grand opera business through his agreement with the Metropolitan Grand Opera Company to stay clear of the field for ten years, his son, Arthur Hammerstein, threatens to invade the field. He will be unable to use his father's Manhattan Opera House, which has been leased to the Shuberts for ten years, but will present *The Tales of Hoffman* in English at some Broadway house. Emma Trentini, doubtless, will sing the leading soprano role.

THE STAGE BIRTHDAY CALENDAR

May 24: Sir Arthur W. Pinero, the distinguished dramatist, whose fortieth play, *Preserving Mr. Panmure*, has recently been withdrawn from the Comedy Theatre, London, where it was not very successful. Indeed, since 1903 Pinero has had practically but two successes, *His House in Order* and *Mid-Channel*, and his output is considerably less than it used to be.

MABEL HITE

Grace Hazard, whose "Five Feet of Comic Opera" has made her immensely popular in vaudeville, and who recently sailed abroad to fulfill several foreign engagements.

Leslie Bassett, seen the early part of this season in *Bobby Burnat* and *Diplomacy*, previous to which he was with Louis Mann in *The Man Who Stood Still*.

Nettie Vesta, once Dorothy Gale in *The Wizard of Oz*, and who has been singing in vaudeville the past few years.

Robert Hood Bowers, the well-known light opera composer, author of *Rubes and Roses*, *The Paraders*, *The Maid and the Mummy*, *The Vanderbilt Cup*, *The Hoyden*, and many others.

Ada Henry, the buxom comedienne, who caused many a laugh with Lulu Glaser in *Mile. Mischief*.

May 25: Marie Doro, late star in *The Morals of Marcus*, *The Richest Girl*, *The Climax* (London production), and *Electricity*, who is soon to play a stock starring season at the Suburban Garden, St. Louis.

Lawrence Knapp, the past two seasons in *Arsene Lupin*, and at present with the James Neill Stock, St. Paul and Minneapolis.

Amy Fanchette, who plays character parts in London, lately seen with Eric Hope (*Earl of Yarmouth*) in *The Pigeon House*.

May 26: Dora Jesslyn, dainty English actress, who made her first appearance in this country with Julia Neilson and Fred Terry in *The Scarlet Pimpernel* and *Henry of Navarre*, and who remained here to appear at the New Theatre as *Barbara* in *The Piper*. She has since announced her retirement from the stage, as she is shortly to be married.

Louis Leon Hall, who has just concluded his seventh consecutive season as leading man of Corse Payton's stock company in Brooklyn, and at the present moment he is conducting a stock venture of his own at the Taylor Opera House, Trenton, N. J., his second Summer there.

H. Percy Meldon, the popular stage manager and producer, long with the Baldwin-Melville Stock, New Orleans, and more recently with the Poll Stock and the Crescent Stock, Brooklyn.

Fred L. Tiden, English actor, who came to America with the Goodwin-Elliott combination in 1902, and has remained here ever since, appearing in the support of such stars as Henry Miller, William H. Crane, Lillian Russell, and Marie Doro.

Robert W. Chambers, the distinguished novelist, whose book, *The Firing Line*, had a stage production this season. Probably you've forgotten it, but in the fore part of 1897 Mr. Chambers made a dramatization of *Guy Rannering*, which, under the title of *Meg Merrilies*, was produced at Daly's Theatre, with Ada Rehan in the role of Meg.

May 27: Dustin Farnum, whose professional path has not been a very smooth one lately, but he has built great expectations upon his new piece, *The Littlest Rebel*, by Edward Peple, in which he is to star next season, under the direction of A. H. Woods.

Cathrine Countess, late star in *The Marriage of Helena Richie*, now playing her third stock starring season in Grand Rapids, Mich.

Fred McNaughton, of the former vaudeville favorites, the McNaughtons, and who is mentioned as the prospective comedy support for his sister-in-law, Alice Lloyd, when she goes starring next season, under Werba and Luescher.

Lucille Watson, happily recalled for her clever work in various Fitch plays, such as *The Girl With the Green Eyes*, *Glad of It*, *Her Sister*, and more recently in *The City*.

Ralph Ramsey, the clever son of Ralph Stuart, and who is coming rapidly to the fore as an actor of juvenile roles, lately seen as Howard Jeffries, Jr., in *The Third Degree*.

Shirley Kellogg, who is making her presence felt in the world of musical comedy, having graduated from

being merely in the ornamental and professional beauty class, as witness her work with Anna Held in *Miss Innocence*, with Montgomery and Stone in *The Old Town*, and in *The Follies of 1910*.

Edouard Durand, who plays French parts capably, and who has been devoting his talents this season to *Alma, Where Do You Live?*

May 28: Robert Hilliard, who is to be a Klaw and Erlanger star, beginning next season, appearing in a new play about January, previous to which he is to visit the Pacific Coast in *A Fool There Was*, his fourth year in this play.

John Findlay, many years with the Lyceum Theatre Company, and also recalled in the support of such stars as E. H. Sothern, Arnold Daly, Alla Nazimova, and Mabel Taliaferro, and who appeared earlier in the season in *The Speckled Band*, now, being in the cast of *Excuse Me*, at the Gaiety.

John L. Shine, English actor, who has lately devoted himself to stage affairs in this country, at the present moment playing the role of *Stuff* in *Everywoman*, at the Herald Square.

May 29: Virginia Harned, who is seen all too seldom upon the New York stage nowadays. Miss Harned has not starred hereabouts since the Fall of 1907, when she was seen in *Anna Karenina*.

Marc Klaw, of the firm of Klaw and Erlanger, who, upon Aug. 28 next will celebrate the twentieth anniversary of his association with stage affairs.

May Boley, lately seen at the Casino in *The Balkan Princess*, previous to which she was identified with some of the best known musical attractions, such as Alice Nielsen's company, *The Chaperons*, *The Maid and the Mummy*, *The Hurdy Gurdy Girl*, *Three Million Dollars*, and in vaudeville.

John Emerson, who has abandoned acting in favor of producing, being general stage director for the Shuberts.

Selma Herman, who will always be pleasantly recalled for her emotional work in *Darkest Russia*, and who afterward appeared in a number of melodramatic pieces, such



DUSTIN FARNUM

as For Her Children's Sake and The Charity Nurse. This past season she appeared on tour in The Thief.

Frank Rushworth, than whom we have no better known comic opera tenor, lately seen as Nanki-Poo in the star cast of The Mikado.

Ruth Shepley, lately seen with Fanchon Campbell in Sweet Kitty Bellairs, with Thomas Wise and Douglas Fairbanks in A Gentleman From Mississippi, Henry Dixie in The Naked Truth, and Douglas Fairbanks in A Gentleman of Leisure.

George K. Henry, appearing in Get-Rich-Quick Wallingford, at George M. Cohan's Theatre.

Claude L. N. Norrie, late in stock in Milwaukee, with Rose Meville in Sis Hopkins and in The Rosary.

May 30: Mabel Hite, who was recently seen at Wallack's in A Certain Party, this being her stellar debut on Broadway, having gained the right to this distinction by her excellent work in such pieces as A Milk White Flag, The Telephone Girl, The Vigilant and The Wolf, The Chaparral, A Venetian Romance, The Girl and The Bandit, A Knight for a Day, The Merry-Go-Round, and in vaudeville.

Courtice Pounds, the distinguished light opera singer, recalled here for his excellent work as Papillon in The Duchess of Dantzig, since when he has appeared in London in The Blue Moon, The Belle of Mayfair, Lady Tatters, Havana and in the music halls.

JOHNSON BISCOE.

THE BIDE-A-WEE BENEFIT.

All the good dogs and cats that have found an asylum at the Bide-A-Wee Home are considerably indebted to the generous fair godmothers who gave their services on May 23 in order to swell the maintenance fund of the institution. A varied programme of ten numbers was provided for the entertainment of the well filled Lyceum, where the benefit took place.

As an appropriate starter, John Mason read a poem by Rudyard Kipling celebrating a dog's love. He explained that it was doggerel, and, of course, read it doggedly. After that he auctioned off an autographed programme for \$50 to Mrs. Daniels.

The longest number of the afternoon was the first act of Mrs. Bumpstead-Leigh, given by a cast so competent that it may be justly labeled "all star"—dog star, to be specific. In the cast were Henry Stephenson, Kate Lester, Malcolm Duncan, Douglas J. Wood, Veda McEvera, Cyril Young, Florine Arnold, Mrs. Fiske, Katherine McDonnell, and Helena Van Brugh. Mrs. Fiske and Miss Arnold were roundly applauded for their comedy.

Hans Kronold in the course of the programme played four numbers: Liebestraum, by Liszt; Rondo, by Boccherini; Air Religieux and Spinning Wheel, by himself. Herr Kronold was at his best in the vivacious Rondo and Spinning Wheel, which gave him opportunity to display his extraordinary deftness in finger the cello. His own compositions are marked particularly by the beauty of their melodies. Herr Kronold's accompanist deserves a word for the individuality of his work, a sort of electric quality that made it interesting in itself without at all encroaching on the cello.

Madame Rosalia Challa, from the Grand Opera company of Buenos Ayres, sang "Fugli Traditor," from Mozart's Don Giovanni, and "El Bacio," by Ardit. Her later duet with David Bispham was chosen from Verdi's Rigoletto, "Deh, non parlare al misero." Madame Challa has a voice of unusual strength and she executes the bravura passages with great vigor.

Besides the duet, David Bispham sang "Lungi del caro bene," by Secchi; "The Wanderer," by Schubert, and "The Two Grenadiers," by Schumann, and he recited Poe's "Haven" to Arthur Bergh's music. As always, Mr. Bispham showed himself a singer of exquisite taste, unerring instinct and genuine mastery. So much more than mere vocalism is connoted by the infinite variety of his expressive phrasing that no single paragraph can aspire to a proper recognition of his artistry. "The Wanderer" represents the most entirely satisfactory one of his solos. The dramatic effectiveness of his recitation lets one a bit into the secret of his musical success, but does not make it any the less wonderful.

The closing number, scenes from Pygmalion and Galatea, by W. S. Gilbert, was presented by Edward Fales Coward, Lincoln Plummer, and Mrs. Charles De Kay. Mrs. De Kay put the two men through a comic catechism that amused the audience and ended with a pathetic incident. Her posing is also remarkable.

ANNA MALLEEN

George H. Brennan, theatrical manager and author of "Bill Truettel," has just finished "Anna Malleen," another novel. It has been published by Mitchell Kennerley. "Anna Malleen" is the love story of a Texan girl who comes to New York to achieve success on the stage and is confronted by conditions and temptations which put her natural courage to a severe test.

NEW MUSICAL PLAY FOR HITCHCOCK.

Cohan and Harris announce that they will make an early Fall production of a new musical play by Channing Pollock and Renold Wolf, with music by Charles J. Gebest. It will be called The Red Widow, and will be the starring vehicle for Raymond Hitchcock. The scenes of the piece are laid in London and St. Petersburg and the principal role is that of Cleopatra Hannibal Butts, a retired corset manufacturer.

THOMAS FOR NEW THEATRE?

Proposal to Become Manager Said to Have Been Made by Otto Kahn.

A cable to the New York Times from London yesterday said that Augustus Thomas, the playwright, who sailed from Cherbourg for New York on the George Washington, is understood to have been offered by Otto Kahn, whom he saw in Paris, the management of the New Theatre which is to be built in West Forty-fourth Street, in the neighborhood of Times Square, by the directorate of the New Theatre, Central Park West, which was recently taken over by the Liebler Company. Mr. Thomas is believed to have intimated his willingness to accept the present offer. He sailed for Europe a few weeks ago to take a short rest and to arrange for a London production of his latest play, As a Man Thinks, in which John Mason is starring here. Mr. Thomas is known in the theatrical world as an excellent stage director as well as a dramatist. He always attends to the staging of his own plays as well as to the selection of the actors.

PICTURES IN THE GARDEN.

Madison Square Garden is to become a motion picture theatre, beginning Thursday, under the Garden management. It will probably be the largest amphitheatre devoted to motion pictures in the world, certainly in New York.

The idea of making this experiment has been under discussion by the management for some time. For the last twenty years the Garden has been a non-paying institution in the Summer months, and recently the stockholders have been planning to sell it. If the motion picture show proves a success, and the Garden can be kept open profitably for four months, it is believed by the management that the building will be withdrawn from sale.

Plans for the picture show have been made with much care. Seating accommodations for 5,000 have been provided, and precautions have been taken to facilitate the easy ingress and exit of crowds. An extra large sheet will be used to display the pictures, and a special daylight screen will be used in the afternoons. As the size of the Garden makes the introduction of vaudeville acts impractical, the Ladies' Musical Vassar Band has been engaged to furnish music in connection with the pictures.

Soft drinks will be sold, but there will be no beer, and smoking will be prohibited. A uniform price will be charged for all seats.

THY NEIGHBOR'S WIFE.

Daniel Frohman has purchased from a new American writer an original American comedy entitled Thy Neighbor's Wife, with which he will open the Lyceum Theatre early in September with Arthur Byron Frederick Tiden, Pamela Gaythorne, and Alice John in the leading parts. Miss Gaythorne appeared at the New Theatre company last season in Nobody's Daughter. Alice John is at present the oldest of The Seven Sisters, now in Chicago. Mr. Tiden was for several seasons with John Drew.

SPRINKLED THE BALLET.

The automatic sprinkler at the Folies Bergere burst on Monday night and sprinkled the ballet generously, to great applause.

GOSIP

Mathilde Welfing, who has just closed a three years' engagement with Frederick Thompson's original company playing Polly of the Circus, has been engaged to play Daphne in the new production of Bartley Campbell's play, The White Slave, which will open the season at the Lyceum Theatre, Pittsburgh, Aug. 5. Miss Welfing sails for Germany May 24 on a visit to her family, returning in time for rehearsals.

John Cort has engaged J. H. Carvill for one of the principal roles in support of Lawrence D'Orsay in his revival of Augustus Thomas's comedy, The Earl of Pawtucket.

Billy Champ, of the No. 7 The Rosary company, who was operated on in Fall River, Mass., recently for tonsillitis, is back in harness again. Mr. Champ worked the same night of the operation, but his voice was inaudible in any part of the theatre. A hemorrhage of the throat resulted from straining the voice, and the following two performances Mr. Champ was out of the cast. He is now playing his old part of Skeeters in The Rosary, and on May 13 will close a season of thirty-eight weeks in Portland, Me.

Louise Sydmoth, who played the role of Jane Putnam in The Earl of Pawtucket at the Madison Square Theatre in February, 1903, has been engaged by John Cort for the same part in his revival in the Augustus Thomas comedy in which Lawrence D'Orsay will again be the star.

Warren Lombard, who has just closed with Lower Berth 13, has signed a contract for appearance in Naughty Marietta next season.

William Hammerstein asserts that at the close of the season of Hammerstein's Roof on Sept. 2, the Summer Garden will become a Winter Garden for ice skating.

The Ward Opera House, Brookport, N. Y., was destroyed by fire May 18.

Through Sanger and Jordan, J. C. Williamson, the Australian manager, has secured Everywoman for the Antipodes.

The Fox closes in Chicago May 21. It will be seen in New York next season.

WERBA AND LUESCHER'S PLANS.

The New Firm Will Increase Their Activities Next Season.

The firm of Werba and Luescher, which had its birth this season with Christie MacDonald in The Spring Maid as their first production, will re-enter the production field next season with even more vigor. Their foreign representative, Herman Fellner, has returned to New York with several new musical pieces, which will have production this coming season.

In addition to three Spring Maid companies and the Hayes-Norworth company in Little Miss Fix-it, they expect to have at least six other organizations. The most elaborate will be the production in English of Nougues' spectacular grand opera, Quo Vadis, with singing and ballet forces numbering over two hundred people and an orchestra of ninety musicians. Andreas Dippel is now abroad engaging English singing artists for the principal roles and rehearsals will begin late in the summer.

Lillian Russell is to return to light opera next season. Miss Russell has been signed for five years by Werba and Luescher. While abroad this summer they will endeavor to secure a modern Viennese success for Miss Russell.

Another new venture that promises to attract unusual attention will be the production of Leo Fall's Viennese operetta, The Jolly Peasant, in which George Marion will have the star role.

While abroad the firm will hear the music of the opera in which they are to star Alice Lloyd next year. Miss Lloyd's season does not start until November, and the name of her piece will not be announced until Autumn. Her leading comedian will probably be Charles McNaughton, brother of Tom McNaughton, of The Spring Maid.

The first summer production from Werba and Luescher's office will be the Western Spring Maid company, headed by the Hungarian prima donna, Miss Hajos. Miss Hajos sailed for Europe last week for a few weeks' stay with the composer, Heinrich Reinhardt, in Vienna. Her season will open with a week in Denver, from where the company will go direct to San Francisco for a run.

GUSTAV MAHLER.

Gustav Mahler, for the past two seasons director of the New York Symphony Orchestra, died in Vienna on May 18, from a complication of angina pectoris and blood poisoning. After his resignation from the Symphony directorship he spent a few months in Paris previous to his return to Vienna.

He was born in Kalischt, Bohemia, on July 7, 1860. He was educated at the Gymnasium at Iglau, at Prague, at the University of Vienna, and at the Conservatory. From the university he received the degree of Ph. D. At the age of twenty he began his career as musical director in various Austrian towns. He was successively connected with the opera at Cassel, at Prague, where he followed Anton Seidl; at Leipzig, where he assisted Nikisch; at Budapest, at Hamburg, and at Vienna. Under Mahler's rather autocratic rule the Court Opera took on new life.

In 1907 Gustav Mahler began his New York career by conducting "Tristan and Isolde," with particular success. While at the Metropolitan, he also conducted Fidelio, Don Giovanni, La Nozze di Figaro, The Bartered Bride, and Pique Dame. In 1909 he became director of the reorganized Philharmonic Orchestra, where his work—it is generally understood—was hampered by the guarantors of the funds supporting the orchestra.

As a composer, Mahler is best known for his eight symphonies, which are marked by their largeness of conception. His scores called for an enormous orchestra, and a large chorus. Some of the symphonies have been played in this country, and the last one was produced during last October in Munich with great ceremony.

Gustav Mahler ranked as one of the most remarkable conductors and composers of late years.

Having a fear of being buried alive, Gustav Mahler left instructions that a needle be passed through his heart. He also desired that the funeral ceremony be of the simplest.

Y. M. C. A. IN JULIUS CAESAR.

When Granville Forbes Sturgis, the playwright, moved to Denver last Fall, the Denver Young Men's Christian Association secured him to direct a class in elocution and acting in connection with the educational work carried on by that institution. The course proved most popular, for Mr. Sturgis laid a solid foundation from bottom upwards. Prominent men of the city learned of the new work and joined the class, so what was only an experiment proved one of the most successful courses given. On May 2 this class made its debut in an elaborate presentation of Shakespeare's tragedy of Julius Caesar. A scene from this production is carried on the fourth page of THE MIRROR this week.

NEW THEATRE RENAMED.

George C. Tyler, who has become the lessee of the New Theatre and will tenant the playhouse with Liebler and Company's productions the coming season, has decided on The Century as the name by which the establishment will be known. The first of the Liebler and Company offerings at The Century will be Robert Hichens' The Garden of Allah. Only attractions of magnitude sufficient to warrant the use of the great stage will be put on at The Century.

A. H. WOODS BACK.

A. H. Woods returned from Europe Friday, May 19, on the Mauritania with many new theatrical offerings for the coming season. During the season of 1911-1912 he will have no less than twenty important productions. He will present Julian Eltinge in The Fascinating Widow, which was one of the sensations of the past season on the road, at the New Amsterdam Theatre on Labor Day. Marguerita Sylva in Gypsy Love by Franz Lehar and Dr. Wilner, authors of The Merry Widow and The Count of Luxemburg, will be presented in Philadelphia and Boston, prior to its opening at Dillingham's Globe Theatre, Oct. 30.

Eddie Foy will inaugurate his first season under the Woods regime at the Olympic Theatre, Chicago, in a new musical comedy, Justin and William Farnum in The Littlest Rebel will open at the Chicago Opera House on Labor Day. Blanche Walsh will appear in a new play at Trenton, Oct. 15. In conjunction with Foy and Lederer, there will be five Madame Sherry companies out, and under Mr. Woods' personal direction there will be two girls in the Taxi companies.

The new productions from the other side are Tantalizing Tommy, a musical comedy by Michael Morton and Hugo Felix, and Modest Susanne, now playing in Vienna, a new musical comedy by Jean Gilbert, of which Mr. Woods controls both the European and American rights. The Pretty Little Milliner, a musical farce now running in Berlin; Dame Nature, a drama by Henry Batelle; the Antelope, a new play by Hugo Felix; Miss Dudesack, adapted from the German of Greenbaum and Reichert by Patrick Bidwell with music by Rudolph Nelson, complete Mr. Woods' European acquisitions.

Among the other American productions which will be produced by Mr. Woods are The Greyhound, by Paul Armstrong and Wilson Miner; Slumming, a big musical extravaganza, and The Pet of the Petticoats; also a new drama, by Otto Hauerbach, entitled The Prosecuting Attorney.

Between six and seven hundred actors will be under the A. H. Woods banner the coming season.

THE LIEBLERS CHANGE QUARTERS.

Liebler and company are moving from their offices at 2 W. 34th Street to The Century Theatre, formerly the New Theatre. They will be entirely settled in their new abode by June 1. The vacation period for the staff will then begin. Editor-in-chief W. W. Aulick of the press department and Mrs. Aulick will inaugurate the vacation season by a month's outing in the Adirondacks. Mr. Aulick will return early in July to begin his publicity campaign for the first two Liebler productions of the new season, Robert Hichens' Garden of Allah and Joseph Medill Patterson's Rebellion.

At present George Tyler and Mr. Hichens are touring through Egypt and the Sahara Desert, getting local color for The Garden of Allah. They have taken a powerful camera with them and are waiting for a sand storm to arise in order to get pictures for reproduction. Of the many scenic splendors of the production the sand storm will probably be the most magnificent.

Rebellion, which had three performances in Kansas City this spring, promises to be a sensation, for it treats the divorce question in a most daring manner and opposes most emphatically the position of the Roman Catholic Church in the matter.

CURRENT AMUSEMENTS.

Week ending May 27.

ACADEMY OF MUSIC—Stock co. in The City—210 times, plus 12 times.
ALHAMBRA—Vaudeville.
BRILLIANT—The Concert—34th week—208 to 275 times.
BIJOU—Closed May 20.
BROADWAY—Low Fields in The Hen-Pecks—13th week—125 to 129.
BRONX—Vaudeville.
CASINO—Closed May 13.
COLONIAL—Vaudeville.
COLUMBIA—Columbia Burlesquers.
COMEDY—Closed May 20.
CRITERION—Closed May 20.
FOLIES BERGERE—Revue—5th week.
GAIETY—Excuse Me—16th week—113 to 120 times.
GEORGE M. COHAN'S—Get-Rich-Quick Wallingford—172 times, plus 15th week—114 to 121 times.
GLOBE—Closed May 20.
GRAND OPERA HOUSE—Corse Payton Stock in The Still Alarm—12 times.
HERALD SQUARE—Everywoman—13th week—99 to 106 times.
HUDSON—Closed May 20.
HURTIG AND SEAMON—Closed.
IRVING PLACE—Berthelmann Players in Der America—Scopi—3 times; Der Dorfarrer—3 times; a' Lissert—Tom Schiller—2 times.
KITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
LIBERTY—Christie MacDonald in The Spring Maid—22d week—171 to 178 times.
LYCEUM—Mrs. Fiske in Mrs. Bumpstead-Leigh—8th week—87 to 84 times.
LYRIC—The Lights of London—4th week—25 to 32 times.
MAJESTIC—Vaudeville and Motion Pictures.
MAXINE ELLIOTT'S—Closed May 20.
METROPOLIS—Ocell Spooner in The Little Minster—10 times.
MINER'S BOWERY—American Burlesquers.
MINER'S EIGHTH AVENUE—Lady Buccaneers.
MURRAY HILL—Hastings's Show.
NEW AMSTERDAM—The Pink Lady—11th week—81 to 88 times.
OLYMPIC—How's Love Makers.
PLAYHOUSE—Closed May 20.
THIRTY-NINTH STREET—John Mason in As a Man Thinks—11th week—83 to 90 times.
VICTORIA—Vaudeville.
WEST END—Robert T. Haines Stock in Paid in Full—37d times, plus 5 times.
WINTER GARDEN—Spectacle and Vaudeville—9th week.

PENCILED PATTERN.

A lot of acts went down to the Fifth Avenue Theatre this week to see the Old Timers, so they could get some new material.

ACTORS' SUMMER RESORT.

Spend your Summer vacation on Broadway. Cool breezes, long walks, (when the cop comes along), beautiful shade trees, (can be seen in pictures) bowling alleys, pool parlors and cafes. A short walk from waterfront (Hudson and East Rivers). Can accommodate four hundred thousand. Just the place for a nice quiet rest. Write for booklet.

A woman out West is suing the Wright brothers for \$5,000 because one of their airplanes "bounced off her head." It's worth five thousand to let an airplane do that to you. We know a lot of heads the airplane wouldn't hurt, no matter how hard it struck. Boneheads.

Now for the press agent stories. Miss (fill in the name yourself) who is playing with the (name your Summer show) was arrested last evening in her automobile while speeding from her Summer home in (fill in the town) to the Theatre. Harold De Colinspender, whose father is the head of the Lemon Steamship company, was phoned for and he left his Forty Thousand Dollar Diamond Tooth filling as a bond for Miss (name) appearance in court tomorrow morning. The curtain was held for an hour for Miss (name). (Same old bunk.)

These Summer poems are awful nice. You wish for Breeses, Boose and Ice. It matters not what folk may say, For Summer poems must go that way.

What are you kicking about? Just think of all the "Society Girls" who were never used to any kind of work that are now rehearsing with the Broadway Summer shows.

The only players sure of steady work now-a-days are baseball players.

Chor. U. S. Mann's letter on organization: (With apologies.)

Dear Boys: Regarding the union that those rough chorus men are forming, don't you join it. They're a sneaky lot. One of them had the nerve to come to rehearsal without a cane. Think of it, boys! And last week three of them were black cravats with green scarves—that nerve! You may think they mean well by organizing, but it's only a mean, old, horrid trick, and don't you join it. Well, good-bye, boys, and beware of those rough fellows.

CHOR. U. S. MANN.

King George the Fifth is rehearsing his new act to be pulled off in London. We didn't receive an invite to the "Carrie Nation," but we suppose Georgie was so busy he forgot.

In Tacoma, Wash., they jailed a phony "hypnotist." It's about time something struck some of those "stage robbers." We wonder if he tried to hypnotize the judge?

Summer stock companies now—yes some are stock companies and Summer not. (Hokum: Pardon us, jury, we won't repeat it. Editor's note: You can bet your life you won't.)

It's the early actor that catches the early agent. But the thing is to catch him. What agent is early?

There is a song out called The Railroad Rag. What's the matter with the steamships? Why not a Steamship Rag? It's just as impossible as the other title.

Morny Cash, the English "Red nose" comic, has been booked on the Orpheum Circuit. Will Morny Cash? (It must be the pencil, Judge, we'll get a new one.)

Johnny Collins, one of the chiefs of the Orpheum Circuit, has purchased a Summer home in Freeport, L. I. He now can be seen any day running for a car reading a Long Island time table. He knows every train by heart and can tell you "it only takes thirty-two minutes" with a such a straight face you'd think he believed it himself.

The baseball season is only started and three ball players are preparing acts for themselves for the end of the season already.

Dear "Proffy," we cannot take you back at any price, as the people whom you advised before are still hanging around the office waiting for you to return. You better die on the ball field; it's nearer your home.

Maurice Shapiro, the music publisher, is going to Europe again. He does that so often the steamship captains look for him to get tips about the ocean.

We hardly think so. There are three new electric signs on Broadway now; it's funny, just as soon as one advertiser discovers he's burning up his money, some one else falls right in line. P. T. Barnum had the right idea.

Coney Island opened last Sunday and all the old junk looked good with a new coat of paint.

It's the same old Coney
With the same old rides.
With the same "Old Mills"
And the same old slides.
It's the same old show
For the same old time.
And the same old "suckers"
Falling all the time.
*Pardon the word, but it's so.

Well, anyway, Rockefeller feels the heat just the same as you do.

Don't sign for next season—until you get a chance.

Answer to Hortense.—Yes, we think it's warm enough to change your Winter hat.

We think we have written enough for this week. Those poor printers have to work hard enough.

THOMAS J. GRAY.

THE STOCK COMPANIES

Mabel Estelle has replaced Charlotte Gray as ingenue of the Davidson Stock company in Milwaukee, Wis.

The North Brothers' Stock company closed in Columbus, Ohio, May 4. The company had played two weeks and were in their third week. Lack of support caused the closing. Most of the players were Chicago people, and they returned home. The North Brothers' Stock company in Topeka, Kan., closed May 27 for the Summer. This is the close of the company's second successful season in Topeka.

The Murat Stock company will open May 29 at the Murat Theatre, Indianapolis, Ind., with Barbara Freitschle. Wright Huntington will direct the stage, and in the company will be George Allison, Frederick Burt, Leslie Kenyon, James H. Huntley, Joseph Santley, Bernard Randall, Jane Wheatley, Lillian Sinnott, Louise Gerard, Jessie Brink, Maude Ellisier, and Jay C. Yorke.

The musical comedy season at Delmar Gardens, St. Louis, opens May 28 with Sophie Brandt in Princess Chic.

The Imperial Theatre, Chicago, which has been housing a stock company, closed May 21, and next season will book only traveling companies.

The Bijou Stock company, Milwaukee, Wis., closed Saturday night, May 20.

John A. Himmelfeld's Associate Players, featuring Bessie Dainty, are now in their forty-first consecutive week. The company practically remained intact. Miss Dainty will head her own company next season, carrying a car load of special scenery and the very best plays that Mr. Himmelfeld can secure for her. Before starting rehearsals for next season she will take a much needed rest, visiting friends in Denver and Salt Lake City, returning in time for rehearsals, which will be called about July 20.

Emma Carus is to appear at Delmar Gardens, St. Louis, during August, as visiting star. She will appear in Woodland and Forty-five Minutes from Broadway.

The Cathrine Countess Stock company closed in Grand Rapids, Mich., May 20. This is Miss Countess's third season in that city. Her host of friends gave her a rousing farewell. Miss Countess asserts that this is her last appearance in stock.

William Mailey opens with the Stapleton Stock company on Staten Island May 29.

Noel Travers and Frances McIlenny are new members of the Davidson Stock company, Milwaukee.

The Princess stock company closes in Des Moines, Iowa, May 27.

Jane Wheatley left on Sunday for Indianapolis as leading woman at the Murat Theatre, George Allison going as leading man.

Anne Hollinger closed a thirty-six weeks' engagement with the Academy of Music Stock company, New York, last Saturday and will open May 29, playing second business with Poli's Stock company, Bridgeport, Conn. Miss Hollinger has been most successful in her New York engagement just closed.

The roster of the Worcester Theatre Stock company, which opened in Worcester May 15 with The Liars, includes Director Percy Leach, Frank Patton, Frank H. La Rue, Graydon Fox, Jack Barnes, W. J. Brady, Charles Glocker, Arthur Davis, Jane Ferrell, Bernice Parker, Marcia Mainell, Caroline Harris, Maud Eburne, Miss Dale.

Lewis J. Cody has closed his season as leading man of the Mt. Vernon Stock company and will go to the White Mountains for the Summer.

Richard Bennett will leave for the Pacific Coast this week and will appear in Los Angeles for a four weeks' season as a stock star, when he will be seen in Pierre of the Plains, The Melting Pot, and Romeo and Juliet, followed by a month as a stock star in San Francisco, when, in addition to the three plays named, he will also do Arsene Lupin. At the conclusion of the San Francisco engagement Mr. Bennett and Mrs. Bennett (Mabel Morrison), who will be his leading woman throughout the stock experience, will take a little pleasure trip to Honolulu, getting back to New York by the time George C. Tyler, managing director of Liebler and Company, returns from Europe, when the details of the starring venture will be arranged.

On and after Aug. 1 the Newell Theatre, White Plains, N. Y., will be under an entirely new management and will be known as the Court Square Theatre. H. William Smith, of New York and White Plains, the new lessee, has secured control of the playhouse for a long term of years. The Crescent Stock company, which has been identified with this theatre for the past three seasons, will continue at the place. Daniel J. Bryan, who will assume the duties of manager for the lessee, has a reputation for all around efficiency that guarantees a bright future for the theatre.

Mabel Freyner has signed for the leads with the new Empire Theatre stock at Syracuse, N. Y. Ralph Kellard will be the leading man. W. J. Carey of Rochester is the manager of the organization.

Will W. Crimans will play his second Summer season with the Percy Haswell stock at the Royal Alexandra Theatre, Toronto, opening June 5 in An American Widow. Mr. Crimans will play second business.

J. Moy Bennett has leased the Princess Theatre at Cobalt, Ont., Canada, and has installed a permanent stock company giving two bills a week. The name of the theatre will be changed to the Bennett. Mr. Bennett is negotiating with managers in

New Liskard, North Bay, Halleyberry, and the new gold field of Porcupine, to install permanent stock in those towns.

Sam M. Lloyd and Mrs. Lloyd (Lillian Dyer) closed a very successful season with the George Amusement company, St. Elmo company at Aurora, Ill., recently, as manager and leading woman respectively. Miss Dyer has been engaged for leading business with the Van Dyke-Naton Stock company at the Juneau Theatre, Milwaukee. Mr. Lloyd has signed for the Summer as agent with Charles Geyer's Big Tent Show, making his fourth season ahead of Mr. Geyer.

Hayden Stevenson has joined Nathan Appell's stock at Harrisburg, Pa., playing the leads.

The roster of the Vale Stock company at the Empire Theatre, Hoboken, N. J., includes the names of Travers Vale, manager; Louise Vale, Eleanor Caines, Grace Fries, Elaine Trapp, Edith Warren, Hattie Neville, Pedro De Cordoba, Kenneth Davenport, Cecil Kingstone, Gideon Burton, Robert Reese, Harley Gilmore, and Jack Daley.

T. J. Crandall of Watertown, N. Y., has secured a lease of property near the Orpheum Theatre and will erect the first air dome in that section. Stock and musical comedy will be the policy of the house.

Thurlo White has been engaged as leading man with the stock company at the Stone Opera House, Binghamton, N. Y., opening May 15.

Joseph M. Holicky closed April 29 with the Temple Players in Camden, N. J., after a season of thirty-four weeks. He has joined the Robyn Players, who open in Binghamton, N. Y., May 15.

Royal Byron, after a successful tour of twenty weeks with Over Night, has been engaged by Harry Marsh for his stock company at Dayton, Ohio, as comedian, opening May 28.

Marcus F. Hoefs, formerly of the Imperial Stock company, Chicago, has been engaged as leading man and director of the Kilm and Gassolo stock at the Bijou Theatre, Milwaukee, Wis., the opening bill being Monte Cristo.

O. M. Williamson is playing an engagement at the Alhambra Theatre, Seattle, Wash., as leading support for Harry Carson Clark and Margaret Dale Owen, during their stock starring engagement in that city.

Mr. and Mrs. Albert Phillips (Lella Shaw) have gone to Mt. Clemens, Mich., for a rest after thirty-seven weeks at the Marlowe Theatre, Chicago.

Manuel Snyder joined the Gus Forbes Stock at Stamford, Conn., opening last Monday in Wildfire.

The Benjamin Scoville Players presented W. S. Gilbert's Pygmalion and Galatea at the Greek Theatre, Toronto, May 9, for the benefit of the Working Boys' Home. Mr. Scoville will take the production on a Summer tour through Canada. The company includes Mr. Scoville, John W. Gordon, W. W. Ingram, J. J. Galbraith, A. N. Heath, Flora Zimmerman, Florence A. Lightwood, Andre Montell, Leigh Forrester.

Louis Thomas, who supported Wilton Lackaye this season in The Stranger, and Frank M. Thomas, who has just closed a forty weeks' season of stock work at Indianapolis, Ind., are to head their own company this Summer at St. Joseph, Mo. The business affairs will be under the supervision of Frank M. Thomas. His brother will direct the stage and play the leads. The opening will take place May 27, with Brown of Harvard as the attraction. One bill a week will be produced.

ADELINE DUNLAP MARRIED.

It will be surprising information to the many friends of Adeline Dunlap to learn that she has been a married person for several months past. Without taking the members of her company into her confidence, she and C. H. Booth were quietly married in Dallas, Texas, on Feb. 8, 1911. Miss Dunlap has been playing the title-role in Madame X (Western) and closed her season in that part at the Manhattan Opera House a few weeks ago. She has been a member of Henry W. Savage's attraction for a number of seasons, having originated the Athletic girl in the London production of The College Widow. Mr. Booth has been identified with Mr. Savage's enterprises in a business capacity, and is now in charge of the Madame X company playing Chicago.

NEW HAVEN PREMIERES.

The "City of Elms" is acquiring a reputation for first night performances. The Kiss Waits, a Viennese operetta called The Love Waits in the original, opened in New Haven May 18 at the Hyperion Theatre, with the following people in the cast: Eva Davenport, Van Rensselaer Wheeler, Charles Bigelow, Elsa Ryan, Maud Lambert, Edith Bradford, Edgar Atchison-Ely, Oscar Schwartz, Harry Lowellyn and Lillian Wiggins.

Helen Lowell appeared for the first time in Rida Johnson Young's new comedy, Next, in New Haven, on Saturday evening, May 20. The play was to have gone to Chicago Monday but was prevented by the illness of Miss Lowell.

SUMMER STOCKS IN BROOKLYN.

Edna May Spooner and her company of players who have been appearing in Jersey City will find a new home beginning May 29, when they invade Brooklyn and take



N. Y. Studio.

BLANCHE FRIDERICI

Was the Keith Stock Co., at Portland, Me.

possession of the Majestic Theatre. Miss Spooner will bring with her a number of associates who are old Brooklyn favorites.

Corae Payton last week arranged with the Shuberts to take the New Shubert Theatre for the Summer months and will install one of his profitable ten, twenty, thirty's, commencing June 5. The recent stock releases will be presented. The company has not yet been announced. Should the venture prove a paying one Mr. Payton will have the Shubert until September.

A WRONG IMPRESSION.

A report printed in the Mobile correspondence last week generated a wrong impression as to the responsibility of the Mordant-Atwell Players in that city. Mr. Mordant and Miss Atwell whose names were featured were engaged like the other members of the organization and on a salary basis. They were not interested in the management beyond a strong desire for the success of the venture. Unfortunately for all concerned there apparently wasn't enough business in Mobile to support a high grade stock company and the shutting down of the enterprise followed. The woeful lack of patronage depleted the exchequer of Manager Decker, and the players including Mr. Mordant and Miss Atwell suffered thereby.

GREGORY, PHILLIPS AND STEGNER.

Will H. Gregory, who for several years was associated with Al H. Woods, has recently perfected arrangements whereby the interests of his many friends will be promoted through the offices of Gregory, Phillips and Stegner. On the ninth floor of the new George M. Cohan building, Gregory and his associates will conduct a general theatrical production and investment bureau. The employment department will be under the direction of Mr. Gregory and a number of the profession have been booked for several attractions next season. Herman Phillips, theatrical attorney, will have charge of the law department.

THE NEWSBOYS' BENEFIT.

So many people and acts were promised for the newsboys' benefit at the New Theatre, Sunday night, May 21, that all of them could not take part. Forty-two acts were programmed, but not more than half that number appeared; among them were Ethel Levey, Mabel Adams, Will Rogers, Elsie Janis, Courtney Sisters, Imogene Comer, Miss Donlin and Mabel Hite. About \$2,500 was made which will go toward the newsboys' Summer encampment.

PINAFORE.

The first fifteen rows of the orchestra in the Casino will command \$5 per chair for the opening performance of Pinafore on May 29. The prices for the other performances will be the usual Casino prices. In the production will be Marie Cahill, De Wolf Hopper, Louise Gunning, Henry E. Dixie, Eugene Cowles, George T. MacFarlane, Arthur Aldridge, Alice Brady, Christine Nielson and Harold Crane. Lewis Morton is staging the production.

TO ADVERTISERS

As Tuesday, May 30, Memorial Day, will be a legal holiday, THE MIRROR to bear date of May 31 will go to press in advance of the usual time. Advertisers will please note that no advertisement for that number can be received later than noon of Saturday, May 27.

NEW THEATRES.

Washington, D. C., will have a new theatre, the Imperial, on Ninth Street, near E Street, which will open about Aug. 15. The theatre will be two stories in height and will be owned by W. H. Wunder.

A three-story theatre, with a seating capacity of 997, to cost \$50,000, will be erected on the southeast corner of Wadsworth and 181st streets by G. L. Lawrence. It will be known as the Wadsworth Theatre.

The Stainbach-Hords Company, lessees of the Crescent Theatre, Mount Vernon, will erect a \$50,000 theatre on South Fifth Avenue, Mount Vernon.

Nicholas Amos, owner of the Elite Moving Picture Houses, Omaha, Neb., will build a new vaudeville house in that city. The building, to cost \$15,000 and to seat 1,200 persons, must be completed by Sept. 1. The house will be called the Nicholas Theatre.

From the Pacific Coast comes the rumor of the formation of a company which will start the erection of several new vaudeville houses. The Majestic Theatre Company was incorporated in San Francisco, and proposes to have five theatres in that city. It is said that the company will take over the Garrick Theatre, San Francisco, and in addition will build a new theatre, to be called the Majestic, on Mission Street, between Twentieth and Twenty-first streets; another, to be called the Lincoln, on Third Street, near Mission, and two others, the location of which have not been announced. A companion company for the Majestic, called the Western Vaudeville Association, was incorporated at the same time. The capital stock is \$100,000, and the incorporators are Samuel Harris, Irving C. Ackerman, and Mrs. Ella Weston. This association will book the Majestic Theatre Company's houses.

GUS SOHLKE BUSY.

Gus Sohlke has been so successful with his productions in vaudeville that he is going to produce two companies of each act, one to play the Eastern circuit, and one to play the Western circuit. He will have fourteen acts out by the end of July, comprising Maud Lillian Herri in her operatic novelty, Cupid in Kilts; two Joyland companies, two Bama Bama companies, two Summertime, two Christmas, two Pastimes in Alaska, and two On the House-tops. One hundred and fifty people will be under his management. Mr. Sohlke has severed his connections with B. C. Whitney after serving him for seven years. He will from now on produce for individual managers. During the Summer Mr. Sohlke will build a home, for which he has just bought ground in Freeport, L. I.

GRACE MERRITT'S LONG TOUR.

Grace Merritt closes one of the longest theatrical runs of the season in Philadelphia last week, having been on tour, under the Shubert management, in the title role of The Blue Mouse, for forty-one weeks, and having traveled upwards of 25,000 miles, visiting all the leading cities in the United States and Canada from the Atlantic to the Pacific. Miss Merritt's longest previous season's tour was thirty-seven weeks as Mary Tudor in When Knighthood Was in Flower.

Her plans for next season include the production of a new play entitled L. G.'s Wife, by Margaret Turnbull, in which she will play the title role.

CY WHITTAKER'S PLACE.

A. G. Delamater has secured the exclusive dramatic rights to Joseph C. Lincoln's novel, Cy Whittaker's Place, which will be dramatized by William E. Danforth. The title role is said to be admirably suited to W. H. Crane but since Mr. Crane has contracts with Charles Frohman he will hardly be able to take the part.

ANOTHER INGRATE.

Lee Austin is negotiating with Eastern managers relative to the production of his play, The Ingrate, which tells a strong story of American life. Mr. Austin claims that he named the play a year ago, long before the comedy by that title was produced in Louisville, Ky. He may change the name of The Ingrate to It Pays to Be Good.

THE VIRGINIAN TO CONTINUE.

The Virginian company, under the La Shelle management, and with practically the same cast as in the past season, will again go on tour during the season of 1911-12. The company will make a trip to the coast and return. The play will be seen in stock in restricted territory during the Spring and Summer.

FRANZ MOLNAR ILL.

The Hungarian playwright, Franz Molnar, whose play, The Devil, was an American sensation of a few seasons ago, is suffering from poison at his home in Budapest. Molnar took an overdose of a drug in an effort to overcome insomnia and as a result is in a critical condition.

ROYAL INVITATION TO NORDICA.

Prince Henry of Prussia boarded the boat on which Madame Nordica was traveling from New York to Plymouth, to ask her to sing at the Royal Opera House in Berlin. The singer is now in the German capital, preparing for her appearance.

INCORPORATIONS AT ALBANY.

Thirteen New Companies—Their Intentions and Financial Standing.

Bronx Bay Amusement Company, New York city, to conduct amusement enterprises at Olsson Point; capital, \$1,000; directors, Joseph R. Burks, 170 East Ninety-first Street; James R. Grainger, 164 East 109th Street; Arthur H. O'Brien, 116 East 102d Street, New York city. Felner and Dreyfus, Inc., New York city, to act as representatives and agents of authors, composers and owners of dramatic and other stage productions for the purpose of arranging with theatrical managers and others to produce and exploit same; capital, \$10,000; directors, Louis Dreyfus, Herman Felner, 1431 Broadway; A. M. Wattenberg, 115 Broadway, New York city.

Hudson Aerodrome Company, New York city, to operate and control theatres and give theatrical, vaudeville and moving picture performances; capital, \$5,000; directors, Jacob Schlesinger, 224 East Thirty-seventh Street; George C. McKibben, 344 Manhattan Avenue; Horace S. David, 1919 Seventh Avenue, New York city. Lackawanna Amusement Company, Lackawanna, N. Y., to purchase and lease theatres and give musical, theatrical and other performances; capital, \$4,000; Henry Land, 142 Woodside Avenue; Joseph M. Kronman, 138 Woodside Avenue, Buffalo, N. Y.; Samuel B. Rutenstein, 414 Avenue C, Lackawanna, N. Y.

The Dreyfus-Felner Company, New York city, to carry on the business of theatrical play brokers and build and lease theatres, halls, rinks, circuses and other places of amusement; capital, \$50,000; directors, Herman Felner, Louis Dreyfus, 1431 Broadway; A. M. Wattenberg, 115 Broadway, New York city.

Mereda Amusement Company, New York city, to present moving picture exhibitions, open air performances of vaudeville and drama; capital, \$2,000; directors, Lincoln Sivas, 543 West 14th Street; Bay E. Lerone, 12 East Eighty-eighth Street; Samuel I. Hariman, 309 Broadway, New York city.

Rithua Theatre Company, New York city, to own and manage and book theatres and present dramatic and musical productions; capital, \$4,500; directors, L. Taber Bickerton, 104 West Seventeenth Street; Fred W. Tuttle, Henry C. Haskins, Calumet Club, New York city.

Metropolitan Exposition Company, New York city, to conduct public exhibitions and shows of every nature; capital, \$1,000; directors, John I. Olesch, 1886 Jerome Avenue; Meyer Jarumulowsky, 24 Charles Street; Joseph Santepetry, 335 East Twenty-seventh Street, New York city.

Dinein Amusement Company, New York city, to conduct a vaudeville and moving picture theatre; capital, \$10,000; directors, Philip Dinein, 357 Eighth Street, Brooklyn, N. Y.; Morris H. Weston, 748 Beck Street; Louis H. Steinhardt, 618 143d Street, New York city.

Starvaneat Casino, New York city, to conduct amusements of various kinds; capital, \$5,000; directors, Philip Menechal, 138 Second Avenue; Benjamin Menechal, Ground Menechal, 90 Second Avenue, New York city.

Watertown Airplane Company, Oswego, N. Y., to conduct outdoor amusements and entertainments; capital, \$500; Charles P. Gilmore, George Roberts, Oswego, N. Y.; Milt Orandall, Fulton, N. Y.

Liberty Hall, Westerville, N. Y., to maintain places of public amusement; capital, \$2,500; directors, N. Byron Cream, George W. Slink, William F. Pittmore, Westerville, N. Y.

The Disette Base Ball Company, New York city, to deal in devices of all kinds for amusement purposes; capital, \$10,000; directors, Arthur I. Onley, L. G. Downs, 32 Nassau Street; Charles E. Knoblich, 32 Nassau Street, New York city.

TURNING TIME BACKWARD.

In the ancient Roman theatre at Fiesole a remarkable performance of Oedipus Tyrannus was given early in May. The structure had been restored as nearly as possible to its original condition, and the performance followed the manner of Roman days. Augusto Germeti led the chorus of priests before the temple of Jove. Angiolo Orvieto, editor of the *Marocco*, is largely responsible for the undertaking. Socially it was a brilliant affair, fully three thousand people being in the amphitheatre when the trumpet announced the beginning of the drama.

PROVINION FOR WENDELL CHILDREN.

Mrs. Marion Wendell, widow of Jacob Wendell, Jr., the actor and Jacob Wendell, 3d, applied to Justice Hendrick in the Supreme Court May 9 to have the Guaranty Trust Company appointed general guardian of Reinald, Ann and Philippa Wendell, infant children of Jacob Wendell, the actor, who died several weeks ago. The petition states that by the death of their father the children have become owners of a trust fund of \$152,923 left by their grandfather, Jacob Wendell. The application was granted.

SUMMER RESORTS OPEN.

Coney Island formally opened its season Saturday evening, May 20. Luna Park, Dreamland and all the other sights were in full operation.

Palisades Park, on the Jersey side of the Hudson, opposite 130th Street, opened on Saturday also. One of the attractions at the park is the Aborn Comic Opera company, which will give a weekly change of bill, opening with The Red Mill. Glen Island will open Sunday, May 28.

IN VAUDEVILLE.

Percy Williams announces two important headlines for his theatres. The first is Henry Miller in Clyde Fitch's *Frederick La Maitre*, assisted by Daniel Pannell and Laura Hone Crows. A week later Lillian Russell will make her New York appearance in vaudeville. Miss Russell will sing and recite. Both engagements open at the Colonial, to be followed by the Alhambra and the Bronx.

REFLECTIONS.

George Playdell's new play, *The End of Eustace Ede*, which opened in the Hyperion Theatre, New Haven, Conn., May 8, closed in Providence, R. I., May 13. In the east were Tully Marshall, Ida Conquest, Madge Kennedy, Esther Banks, Milton Sills, Harry Mahall, George Howell, Harold de Becker and William Constantine.

Every Wife, the playlet by George V. Hobart, which was recently produced at the Lamb's Gambol at the New Theatre, has been secured by Florens Ziegfeld, Jr., for the Follies of 1911. Bert Williams will play Nobody.

Elizabeth Jordan's play, *The Lady From Oklahoma*, opened in Atlantic City, May 15. Herbert Kelcey and Effie Shannon are the co-stars. Others in the company are Marion Abbott, Frances Heinric, Alida Corteyou and Ben Benton.

Paul Everson has been engaged by the Authors' Producing Company to head one of the companies that will appear in Charles Klein's *The Gamblers* next season. Mr. Everson will play the part of Wilbur Emerson, through the West. This will make Mr. Everson's sixth season at the head of a Klein play. For three seasons he played the role of Ryder in *The Lion and the Mouse*, and for two seasons he was the Brewster in *The Third Degree*.

The Balaschoff Troupe, sensational knife dancers, two men and four women, are visiting this country for the first time under the direction of Walter W. Steiner. They are booked at Proctor's Theatre, Newark for this week and later will be seen in all the vaudeville theatres of New York. The same week *The Life of the Apache* will be shown at the same theatre by a company of eighteen headed by Martin Ferrari. Walter W. Steiner will also direct the tour of this company.

Ignatz Roth contemplates the erection of a new theatre in the vicinity of Seventy-fifth Street and Broadway. It will be devoted to popular price productions.

Lander Stevens, of the Baker Stock company, is spending his vacation at Oakland, Cal.

Leo L. Leger, treasurer of the Academy, Fall River, Mass., is spending a short vacation at Atlantic City, N. J.

Evalyn La Telle, who played Dora Burleigh in *Under Southern Skies* this season, underwent a very serious operation May 9 at St. Agnes' Hospital, Baltimore, Md., and is recovering very slowly. She expects to be confined several weeks.

Mabel Wilbur and Madison Corey are spending some time at "Tom" Taggart's Hotel at French Lick, Ind.

E. J. Ravencroft, who was with *The Girl I Love* company, playing at the La Salle in Chicago, arrived here in Rochester, Ind., and will spend the Summer vacation at his cottage at Lake Manlius.

RECORD OF DEATHS.

James P. Anderson, one of the oldest circus men in the country, died of senile debility, at his home in Columbus, O., April 22. Mr. Anderson was born in Wheeling, Va., seventy-four years ago, but soon after his birth removed to Columbus with his parents, where he had his home for the rest of his life. At nine years of age he joined a traveling circus, and worked his way into a half ownership in the Wallace-Anderson Show, the forerunner of the present Wallace-Hagenback Circus. He had managed the Sells, the Forepaugh, the Robinson and Buffalo Bill circuses. The funeral was conducted by the Masons, to the Magnolia Lodge of which he had belonged for fifty years. He leaves three children, Sarah Ann Anderson and James K. Anderson, of Columbus, and Mrs. P. J. Casady, of Westerville, O. Burial was in Green Lawn Cemetery, Columbus.

Mrs. Caroline Thompson, daughter of the late P. T. Barnum, died in Bridgeport, Conn., May 19, from consumption of the brain. Mrs. Thompson was eighty-three years old. She leaves her husband and one daughter, Mrs. William D. Lee. Colonel Patrick Short, manager of the Olympic and Century theatres, St. Louis, Mo., died in that city May 19. He became ill while attending mass at the cathedral on Sunday, May 14. He was sixty-two years old and had been in the theatrical business forty-two years.

Mrs. Maria Wadsworth Murray, widow of General B. B. Murray and mother of Wadsworth Harris, a member of the Western Madame X company, died in Maine, May 4, at the age of seventy-four years. Mrs. Murray was a native of Boston and a member of the Mayflower Society.

Simon Leo Pinner, formerly first violinist with Victor Herbert's Orchestra and the Philharmonic Society, died in New York, May 12, from a nervous breakdown. He was thirty-four years old and leaves a widow.

William Marion Martin, father of Raymond Wells (Frank W. Martin), died May 12. He was born June 29, 1840.

William Hickey, leader of the orchestra at the Columbia Theatre, died in New York, May 20, of pneumonia. He leaves a widow.

Mrs. Agathe Mead, mother of Anna Stodard, died in Kalamazoo, Mich., May 12, at the age of sixty-one years. The funeral was held May 19 in Grand Rapids.

MUELMANN WITH DR. ZIEGFELD.

Another world famous artist has been added to Chicago's growing coterie of internationally known teachers. The latest acquisition to the list is Adolf Muhlmann, who for twelve years was a member of the Metropolitan Grand Opera company of New York, and Covent Garden, London, and who has just signed a five-year contract with Dr. F. Ziegfeld, of the Chicago Musical College. He will enter upon his duties as one of the directors of the Opera School and a member of the Board of Musical Directors of Dr. Ziegfeld's institution, Sept. 11, 1911. The recent signing of contracts between this artist and the long established Chicago school marks the close of negotiations begun several years ago when Dr. Ziegfeld first became so favorably impressed with Mr. Muhlmann's ability as an artist and his standing among musicians both in America and abroad.

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Bids will be received at the office of the undersigned on or before June 1, 1911, at 12 o'clock m. for the following described property:

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One three-story brick building containing 10 office rooms, 2 large halls, vestibule, basement, fire proof vault and one auditorium seating 1,500 people, scenery, etc., of the Columbia Opera House, measurement of building 79.15 feet by 108.02 feet, more or less.

OPERA HOUSE.

Bids will also be received for the portion of the building known as the "Columbia Theatre," entrance to be made on Gervais Street. This portion of the building measures on Gervais Street 120.24 feet and from Gervais Street to the northern side of the building 79.15 feet. The city reserves the right to reject any or all bids.

G. F. COOPER, City Clerk,
Columbia, S. C.

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Married

ADAMS—WILLIAMS.—Charles Leslie Adams and Gwendoline Williams, in Kingston, N. Y., April 22.

BOOTH—JUNLAP.—C. H. Booth and Adeline Dunlap, in Dallas, Tex., Feb. 9.

BROWN—WEBSTER.—Charles V. Brown and Gertrude Webster, in New York, May 17.

DOUGLAS—STEELE.—Gilbert Douglas and Elise Jordan Steele, in New York, May 17.

EDWARDS—IRVING.—Charles H. Edwards and Pearl Irving, in Boston, May 20.

FISHER—HARR.—O. Edmund Fisher and Elizabeth M. Harr, at Toledo, O., on April 26.

GOLDEN—DE WINTER.—Grace De Winter and Morris Golden, in Milwaukee, Wis., May 18.

LOOKER—CLOSE.—William J. Locke and Almee Hamilton Close, in London, May 19.

VAN PEIT—THORNE.—Ernest C. Van Peit and Mae J. Thorne, in Salem, Ore., May 3.

Died

ANDERSON.—James P. Anderson, in Columbus, O., April 22, aged 74 years.

HICKY.—William Hickey, in New York, May 20.

MAHLER.—Gustav Mahler, on May 18, in Vienna, aged 50.

MEAD.—Mrs. Agathe Mead, 61 years old, in Kalamazoo, Mich., May 12.

MURRAY.—Mrs. Maria Wadsworth Murray, in Maine, May 4, aged 74 years.

PINNER.—Simon Leo Pinner, in New York, May 12, aged 34 years.

SHORT.—Colonel Patrick Short, in St. Louis, Mo., May 19, aged 62 years.

THOMPSON.—Mrs. Caroline Thompson, in Bridgeport, Conn., May 19, aged 83 years.

WARREN.—William Marion Warren, May 12, aged 71 years.

Gossip of the Town

Henry Taylor, the American tenor who appeared with Savage's Madam Butterfly for two seasons and who was last Winter with the Aborn English Grand Opera company in repertoire on tour of America, has just been engaged by Arthur Hammerstein for the leading tenor role with Trentini in Naughty Marietta for next season.

Lynda Earle, having closed her season with one of A. H. Woods's productions, is taking a six weeks' rest at Winnipeg, where George Earle (her husband) is a member of the Winnipeg Theatre Stock company. On June 1 they will go to their summer home on the South Shore of Massachusetts. Miss Earle has been under contract with A. H. Woods for the past five years.

J. Irving Southard has been engaged by Cohan and Harris for the part of George Burnham in The Fortune Hunter.

John Cumberland and Regan Hughston have been engaged by H. B. Harris to appear with Frank McIntyre in George Bronson-Howard's new play, The Snobs, next season. Mr. Harris has also engaged Margaret McQuade and George W. Barnum to support Helen Ware in George Broadhurst's drama, The Price.

Boyle Woolfolk's A Winning Miss, featuring Max Bloom, en route to the Coast, will close their season at Duluth, Minn., July 20, making a fifty week season for this attraction. Ethel Bell, prima donna, was engaged to open at Idora Park, Oakland, Cal., April 16, in The Yankee Consul. The Idora company are engaged for a sixteen weeks' season of light operas.

The Glidden in Maine, by A. D. McFaul, is a new four-act drama, portraying rural life in a Yankee district. Buster Rankin, a country jockey; Sile Lombard, the village constable, and Mrs. Deacon Squirrel are among the principal characters in the play. Nellie Gill assumes the part of Mandy Garland, the heroine, and Will Henry takes the part of Ike, the local lawyer, and Raymond Dodge plays the part of Sile Lombard. The Nellie Gill Specialty company has secured the exclusive rights to this play, and has been presenting it in Massachusetts.

Arthur Hammerstein will produce a new emotional drama called The Moral Code, next season.

Fred W. Peters, who recently closed with Hammerstein's latest production, The Maestro's Masterpiece, will produce in vaudeville a one-act comedy by Frank Wyatt entitled A Truthful Husband. Mr. Peters will be assisted by Florence Huntington, late leading woman with Olga Netherole and Fred Cousins of Seven Days company.

Mr. and Mrs. W. F. Kohman (Mindel Price) closed their second season with The White Squaw company at Minneapolis, Minn., recently. They will spend the summer on their farm near Geneva, N. Y.

Clara Thropp has bought a home at Central Park, L. I., for her mother, who returns from Europe by July 1.

Benner and Cutter's Peck's Bad Boy will close its season the first week in June. On Aug. 1 Charles W. Benner will open the season with Peck's Bad Boy, having secured exclusive rights for the piece from the Shaw estate to play Wisconsin, Minnesota, North and South Dakota, Nebraska, Iowa, Kansas, and Missouri. The play is being rewritten, and will be presented as a musical comedy. At the close of the present season Charles W. Benner and wife will, after a short stay in Chicago, go to their country home in Canal Winchester, O., until next season.

John S. Dawson, Attorney General of Kansas, has issued orders to enforce the State Sunday labor law. This will close all theatres, including vaudeville and moving picture houses.

Mrs. Malvina Hammerstein was relieved from bankruptcy by Judge Cox of the United States Circuit Court of Appeals on May 9. At the time when Oscar Hammerstein was attempting to save valuable Broadway property, various transfers were made, which involved Mrs. Hammerstein and have since embarrassed her. Judge Cox acted on the ground that most of the blame attaches to Mr. Hammerstein for utilizing his wife for such questionable financial transactions.

Goe and Lance in their original offering Mirth and Melody, will open in Memphis on Sullivan and Considine time. Mr. Goe was a short season with Amelia Bingham, after which he joined partnership with Mabel Lance.

Among the passengers sailing for Europe on the *Olympian* on May 8 was George Sylvester Viereck, editor of the *Rundschau* *Wiener* and associate editor of *Orient Literature*. Mr. Viereck goes to Germany for the purpose of giving a series of lectures on "Poets of America" and similar topics purporting to show Germany that contrary to accepted German opinion the pursuit of the almighty dollar does not reign supreme under the Stars and Stripes, but that the voice of the poet finds a ready ear as well. Mr. Viereck is one of the founders and a member of the executive committee of the Poetry Society of America. He expects to return to New York some time in July.

George Bryton, who left America last May, is being featured in England by the Empire Vaudeville company, of London, who have engaged her for a tour in Scotland, after which, she returns to London

to take part in the Old English Music Hall company, at the Empire Festival, which takes place at the Crystal Palace, during the Coronation. Miss Bryton has secured some good Cockney character songs and will be seen over here shortly after the Coronation festivities.

Florence Edney has been engaged by Charles Frohman for the part of Miss Merks, the housekeeper, in the London production of The Concert. Henry Ainley is to play the role filled in this country by Leo Ditrichstein. Miss Edney sails in July, and the play opens in September. Miss Edney will play a short stock engagement with the Empire Theatre Stock company in Syracuse before sailing.

Billy Watson, of Beef Trust fame, has gone to Hopkins College, Baltimore, to take a much needed rest and attention. For many years past he has worked hard both Summer and Winter. He had to cancel May 8, Eighth Avenue Theatre, and May 15, the Bronx, New York, and two weeks in Philadelphia. He also had a flattering offer for the month of June to appear on Hammerstein's Roof in a musical act with thirty women. Next season he will put out only The Cozy Corner Girls and his big show with Krouse Meyers' Alley. He has also been compelled to give back to the circuit the other two shows he managed. The above cancellations and giving up The Girls from Dixie and The Washington Society Girls were necessary because of his absence in the hospital for from four to six weeks.

Adele Oswald has received an offer from a European producer to accept a prominent part in a new foreign production. If the vaudeville time Miss Oswald has booked here can be set back, she may accept the offer.

Hayes Greenawalt and Mrs. Greenawalt (Ruth Handforth) have been re-engaged for their third season with Mrs. Wiggs of the Cabbage Patch, under the management of Liebler and Company. They are spending the Summer at their home in West Haven, Conn.

Katherine Emmett will be Lawrence D'Orsay's leading woman in his revival of The Earl of Pawtucket.

John Cort will produce a new play, Sadie, by Rupert Hughes, a dramatization of Karl Harriman's novel of the same name, in New York next September. Mr. Cort will also bring The Fox, by Lee Arthur, to Broadway on Sept. 1. At present Mr. Cort is in the West on a general inspection of his theatrical interests.

In October the Authors' Producing company will present Charles Klein's new play, on which he is now at work, in New York.

A son was born to Mr. and Mrs. John Webb Dillon in New York May 2. Mr. Dillon has just closed his season with At the Mercy of Tiberius, in which he played Tiberius.

Max Brooks and Sadie Vedder sailed for London, Eng., May 23, on the White Star steamship *Oceanic*.

Carroll Barrymore has just closed a seven weeks' stock engagement at Rand's Opera House, Troy, N. Y. His performances in three widely different characters received much praise for their careful rendition.

Lois Hall, formerly with Jesse Lasky's Love Waltz, will be seen in a new musical comedy, entitled The Marriage Broker. Miss Hall will be supported by Pacie Ripple, late with Ma Gosse; Edwin J. Brady, Lillian Hazel, and eight ponies. The act will open at Proctor's Theatre, Mount Vernon, May 23. Special scenery will be carried. Alf T. Wilson is arranging the time.

Marshall Wilder will appear in London during the months of June and July in a repertoire of his humorous stories.

William Edmunds, formerly of Klaw and Erlanger and Rogers Brothers productions, has replaced Alexander Carr in The Sweetest Girl in Paris and has been re-engaged for next season.

Robert Rogers and Louise Mackintosh are booked till July in Edward Locke's vaudeville sketch, The Green Mouse. They were both members of David Belasco's production of Is Matrimony a Failure? last season.

Manager George H. Bubb, of A Royal Slave company, who has been spending several weeks since the close of the past season at Williamsport and New Berlin, Pa., is expected at the New York office, in the Knickerbocker Theatre Building, early next month. Harry S. Hopping, formerly with the Buster Brown Amusement Company, and Fred Raymond have signed for A Royal Slave company for the coming season.

On Sunday night, May 14, at the dress rehearsal of The Country Girl, playing at the Tremont Theatre, Boston, Bertha Kent, a member of the company, fell and seriously injured her foot.

Hessie O'Byrne, the Irish Shakespearean actress, gave a matinee at the Curtis Lyceum, St. George, New Brighton, May 20. Miss O'Byrne appeared in a comedy, A Happy Pair, and in scenes in costume from Romeo and Juliet, As You Like It, and Macbeth. She also rendered an original recitation, "The Crowning of the King." The Shuberts have accepted two of Miss O'Byrne's operettas and are considering one of her plays.

Henry Buckler has gone back into vaudeville for the Summer, owing to the closing

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NINTH MONTH

LAST TWO WEEKS
Will Resume in September
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Herman Bahr's Comedy.
American Version by Leo Ditrichstein.

of the stock company at the Garrick Theatre, St. Louis, in which he was playing characters and heaves. According to present plans, Mr. Buckler has engagements which will carry him well into August or September, after which he expects to return to New York.

Ada Patterson continues an entertaining series of articles on the theatre and its folk that amazes for its variety. Among her recent work is a story on "The Romance of Stage Jewels" in the current number of the *New Idea*. She continues her interesting "At Home with Actors" monthly in the *Greenbook Album*.

Edwin Dale closed with the Beniah Poynter company in Chicago April 24, on account of the death of his father, and returned to his home at Lynchburg, Va., where he will remain all Summer.

Minnie Stanley has been especially engaged for Lissie in The Lottery Man for Corse Payton's Hoboken Stock company.

Gracie Emmett closed her season in Mrs. Murphy's Second Husband in Charlestown, S. C., May 20, after a long season of thirty-seven weeks. During the Summer she will rest at her farm, "Maple Crest," in North

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At 4 o'clock, Intermission, Tea De Luxe.
Refreshments and Smoking, All Parts of the House.

Foxboro, Mass., and study her new act, Mrs.
Murphy's Third Husband, by Fred J.
Beaman.

Claire Grenville, who is on her way to
California, has been enjoying the sights of
Cuba, Hayti and the Isthmus of Panama.
Her next move will be to Costa Rica,
Nicaragua, Honduras, Salvador, Guatemala
and Mexico. She will return to New York
in August.

Harrington Reynolds and Walter S. Pen-
ner, of The Roxy company, have leased a
bungalow at Tiverton, N. I.

George N. Price, after a successful season
in "Commander Walk," will spend his vacation
at his home in St. John, N. B.

Mr. and Mrs. Harry Hanson (Helen Galt-
ger), having closed their season of nine
months with The Girl in the Taxi, have
returned to New York and are now spend-
ing their vacation at their country home in
Freeport, L. I.

Roy Sumner closed with Harry Tigue and
will spend his vacation at Providence, R. I.

THE CHICAGO THEATRES

Madame Sherry—Mid-Channel—White City—An Aerodome Circuit—The Fox—Lillian Russell—The Heart-Breakers—Chicago Theatre Society.

(Special to The Mirror.)

Chicago, May 23.—Delicious Madame Sherry, who returned last week to the Colonial Theatre, where it had such a long run last year, and still rages with all the impetuosity and ferocity of the accompanying weather. We missed Ralph Hiers, the former connoisseur of Greek art, but William Norris was quite as acceptable, and made just as pleasing and acceptable a substitute. The same may be said of Ted Lorraine, who as Philippe, the janitor, did the other eccentric work of the piece with quite the ability of his predecessor. Ignacio Martinelli, Annabelle Whitford appeared as Lulu, in lieu of Frances Demarest, and Mae Phelps as Penita, both effective in their roles. Lina Abarbanel, the pretty convent girl, who got most with amazing celerity; Elizabeth Murray, who did the dual wife as well as that Dublin hag and some other songs, with characteristic expression; and Jack Gardner as the millionaire with a trial marriage—all gave us the same delightful sensations, full of the vivacity necessary to make the affair go with all the grace and abandon of a French comic opera, well worthy its great popularity and long runs.

The third week of Ethel Barrymore at the Blackstone Theatre was devoted to Mid-Channel, her success of last season. The support was of the same nature, at least in the characters of Blundell, by Charles Walton, and Leonard Ferris, by Conway Tearle. The one exception among the men was the character of Mrs. Peter Mottram, played with shades of tenderness by Charles Milward. Miss Barrymore's cousin, pretty Louise Drew, did the part of Ethel Pierpont sympathetically and dressed it exquisitely. Altogether, the company and the management of the Blackstone can be congratulated on the production and the audience.

White City opened Saturday afternoon, May 13, and, despite the hoodoo number, had a delightful afternoon and evening, though a trifle cool. Warm weather, good and plenty, by the time Monday arrived, gave the amusement park a good start in popular favor. Thavius's Russian Band made the performance brilliant with high-class music on Saturday evening, giving classical selections, and accompanying some decidedly brilliant vocal offerings, such as the cavatina from La Traviata by Berionni Arganzelli; the trio, from the finale of the fifth act of Faust by Signor and Signora Arganzelli and Mr. Boudier, and the waltz from the ballet by Signor Arganzelli.

Both the signor and his wife have ringing and impressive voices, full of the force and verve necessary for a grand outdoor effect. Among the miscellaneous attractions, the "living pictures" of the Mephisto Mystery are artistic also, being groupings of famous nude pictures of the Paris Salon—done exquisitely and delicately. The name is derived from the Province of Moulins, in British India, noted for its black art, its connection here shown in the way one group of ladies into another, a most mysterious way.

Colonel William Thompson, who was formerly the manager of the American Music Hall, is preparing to do vaudeville on an extensive scale during the summer. He is securing twenty-five or thirty vacant lots, on which he will erect several theatres, the largest of which will be the largest of the circuit to be in River-view Park, which will be the headquarters of the undertaking. A large tent-making concern in Chicago is engaged in the manufacture of the tents to house the people and the stars in the tents of the vaudeville. The Colonel's plan is in this sort of thing, and Vesta is (figuratively, though not in figure) "all wool and a yard wide," as far as entertainment is concerned.

The Fox will close its season at the Cort Theatre May 27. On Sept. 1, as stated by Manager Oliver, of the company, it will open at one of the New York theatres. Lee Arthur, the author of the play, will "sauce it up" a little before its New York appearances. The star of the Fox is Lina Abarbanel, the star of Madame Sherry is an adornment of the Colonial Theatre's spacious lobby. The picture was painted by Walter Dean Goldbeck, of Chicago, a cousin of the actress and singer.

Lillian Russell, who was driven from the city over the largely because of the banishment from which she would be obliged to choose a vehicle, is said to be longing for her old love, which was so pronounced in her earlier days, when she made such successes in bright comic opera offerings. She plans a return to light opera after a brief absence as headliner at the Majestic Theatre comes to an end.

One of the bits of business which will be introduced into The Heart-Breakers, to be produced at the Princess Theatre on May 30, will be a real, live, carrying half a dozen people, and using on steel ropes to install which it has been found necessary to cut through the concrete floor of the theatre into the dressing-rooms below. The scene in which the elevator will have an active part is laid in a famous New York club. The cast of The Heart-Breakers will include Sallie Fisher, George Damerel, James H. Bradbury, Octavia Brooke, Anna Wheaton, Augusta Scott, Johnny Fogarty, Harry Piller, Will Phillips, John Thorne, Eke Colvin, and Harold Heaton, the latter of whom, as formerly stated, is the cartoonist of the "Inter-Ocean."

Geraldine Malone, who is now leading woman with James T. Powers in Havana, and who is a daughter of the late John Malone, an actor in and one student of Shakespeare, will have the ingenue character of next season's first La Salle Opera House production.

Joe Barnett, who recently was in the cast of The Sweetest Girl in Paris at the La Salle Opera House, has succeeded Gertrude Vanderbilt in Marriage a la Carte at the Grand.

John V. Hanson is a new addition to the cast of Marriage a la Carte, succeeding Lennox Parker.

The Chicago Theatre Society is the name of the organization which is to give this city dramatic productions on the order of those given by the New Theatre company of New York. It has been incorporated under this title and the charter has been received. Hamilton Garland, one of the promoters, asserts that \$50,000 have been pledged by the patrons of the society to meet any possible deficits the first year.

Charles Hann Kennedy's remarkable drama, The Servant in the House, was given with excellent effect by the Kilmi-Gassolo Stock company the past week.

The esteemed "Inter-Ocean" critic remarks: "Some of George W. Lederer's Madame Sherry credits have been invested in an apartment house and one real residence, both in the city of New

York. But a small bird whispers that with the next dividend declared by the five companies now engaged in presenting the piece Mr. Lederer will build a Chicago theatre. Mr. Lederer has attained to the summit of confidence. He has been able to build to measure, but the size of his hat remains unchanged."

The big sensational attraction of the season at the Majestic was reserved for the beginning of the summer season. To-day Lillian Russell makes her first vaudeville appearance at that house of high-class vaudeville. The other features on the bill are Mike Bernard and his Westons, Gerald Griffin and company, the Soviet-Sky Dancers, Corcoran and Dixon, Zeno, Jordan and Zeno, Stickney's Circus, Cross and Josephine, and Crockett and Welch.

The musical comedy Will-o'-the-Wisp expired of the heat Saturday night, and this will close the spring season at the Studebaker. Robyn's music was fine, but Percival's book was an actor's book and not the work of a playwright. There are actors who can write plays, but they are few and far between, and Percival is not one of the elect. A good book would have insured success.

Vesta Victoria, who opened her nine days' vaudeville festival at the Auditorium Saturday, has added Chevalier de Loris to her galaxy of stars. The Chevalier carries a company of three, and claims to be the most expert marksman in the world.

The Imperial Theatre, which closes its stock season next Saturday night, will join the combination houses next season and book the Star and Havlin attractions. The Chicago circuit will include the Crown, the National, the Haymarket, and the Imperial.

There is a declaration of war against the vaudeville booking situation here is to undergo a radical change after this week. Martin Beck, who, as general manager of the Orpheum Circuit, books the big houses west of a line running north and south through Cincinnati, will cut the American Music Hall off from his list. It is announced also by Lyman B. Glover, manager of the Kohl-Castle theatres in Chicago, that hereafter acts desiring to play important time will find it necessary to confine their bookings to that time. Acts will not be re-engaged at the Majestic if they play the small time or other houses in or around Chicago.

Just "kiss": Frank Adams and Will M. Hough, authors of the book of The Heart Breakers, are both under thirty years of age. Harold Urib and Melville Gilson, whose music will be heard in the new Princess piece, are each just past twenty-five. Mort H. Singer, who will produce the musical comedy, has just celebrated his thirty-second birthday.

Joele Badler and Ignacio Martinelli forsook Will-o'-the-Wisp at the Studebaker last Wednesday, and the names and evening performances were given without aid. Cecilia Cunningham, who has been acting as the Chicago widow in the Percival-Robyn show, took Miss Badler's place in the cast, and Lewis Miller substituted for Martinelli.

The popular outdoor sport of swell Northwest Shore Chicagoans is "saving Rialto." A committee, headed by W. W. Willis has undertaken to take over the management of the property, paying outstanding indebtedness, and discharging the receivership, placing the stock of the company among Chicagoans on an investment basis. The property consists of thirty-six acres, with theatre, stadium, casino, music pavilion, dormitory, water works, garages and equipment, in all costing \$275,000. They have secured an option on the property at \$110,000, and North Shore residents are finding the property attractive.

The Darling of Paris was the sensation of the American Music Hall last week, and it was sensational in the extreme, as may be judged from the fact that a man and a woman, representing denizens of the underworld, clasped each others' arms, at the head of a flight of stairs, coming down toward the audience, after a duel in which one of the principals was supposed to be killed, rolled over and over down the stairs toward the footlights, with the "business" of thrills on the part of the audience.

Lee Parvin, that capable expert, has signed to "go ahead" of The Third Degree to the Coast next season.

Merry Mary, which has lingered several weeks at the Whitney Opera House, bid the dust last Wednesday night because the actors were not able to raise the dust from the Merry Mary management. The Whitney will probably remain dark all summer.

Curious title! Next is the name chosen by Rialto Johnson for her play to be produced this week at the Garrick. Frederick Burton, Marjorie Wood, Eleanor Moretti, Ben Johnson, Brigham Horne, Edwin Caldwell, Robert Lawrence and Neil Burton, in addition to Thomas Meighan and William Harrison, will help to put the audience "next" when Next is presented.

From the time Fritz Seibert sprang into favor with the Metropolitan grand opera forces, about a decade ago, she never has failed to charm with her voice, beauty and vivacity, all of which will be in evidence at the Lyric Theatre to-night. The new comic opera, Mlle. Rosita, for which Victor Herbert wrote the music and Joseph Herbert the libretto, will be her vehicle. She has assembled a strong supporting company in Walter Jones, May Bailey, Olga Stock, Charles Zetola, Eugene O'Brien, George Graham, and others.

Sophie Tucker is to show New Yorkers what her idea of coon-song singing is like. She had no sooner been thrown upon the desert sands of Van Buren Street here in Chicago by the failure and withdrawal of Merry Mary at the Whitney than an offer of engagement at the Folies Berrere in New York was offered her.

We are to have the privilege of seeing the difference between Dorothy Donnelly's Madame X and that of Sarah Bernhardt, with the former being played here too. (Business of thrills.) The "divine Sarah" will play in Madame X on the afternoon of June 8 at the Studebaker Theatre, with Camille following in the evening of the same day. Some strenuousness for this kind of weather! Previous to these performances she will appear in Sister Beatrice and Jean Marie on the night of June 2. (Business of beseeching the gods for a breeze from the lake about that time.)

William Riley Hatch made roof at the Studebaker in Will-o'-the-Wisp. If the play itself

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did not, as he was snapped up the next day after the play was withdrawn, Harry Askin having engaged him to appear at the Fall opening of the La Salle Opera House. He and Alexander Oler will play the principal parts in a musical comedy for which Bert H. Hatch will thus find himself quite at home, as he played at the same house as long ago as 1905 in The Yankee Doodle. Good actors, like chickens and so forth, sometimes come home to roost.

The changes in Madame Sherry heretofore chronicled as in the air at the Colonial began last night. Lina Abarbanel beginning her vacation at the dropping of the curtain on Saturday night, and Ada Mesde appearing as the little convent girl at the next performance, she having been singing with the Southern company. After a week she will be succeeded by Marie Fivyn, who sang here last in The Girl and the Drummer, who is a North Side Chicago girl and who began her acting career at the Bush Temple. Before the Madame Sherry company leaves the Colonial, Dallas Welford will come in from the road to act the part now taken by William Norris.

Deila Fox, who is appearing this week at the American Music Hall, announces that this is her farewell tour. She has done a whole lot for the entertainment of audiences in opera and vaudeville.

Rose Stahl gave the hundredth performance of Maggie Pepper at the Illinois Theatre Saturday night. She pulls them in in spite of the hot wave.

Sallie Fisher, George Damerel, and the other players, not forgetting props and other necessities in the presentation of The Heart-Breakers, went to Milwaukee on a special train last Friday with the charitable intention of trying it on the Cream City. After which Mori Singer will bring the whole business back again, undoubtedly with flying colors, to reopen the Princess Theatre on May 30, after what will certainly be a week's popularity in Milwaukee. By that time the hot wave will doubtless have been waved off by a wave or two of cool air from the lake, making it possible for Chicagoans to testify their approval of Mr. Singer's re-entrance into the business of pleasing the music-loving public.

It is alleged that Valeria Suratt, with her musical comedy of The Red Rose, will succeed Madame Sherry at the Colonial, if that bright affair concludes to allow itself to be succeeded. Its present popularity being quite as decided as on its last year's run. The successor is now said to be making a success in Philadelphia. In addition to Miss Suratt, the cast will include Alexander Clark, Ernest Lambert, John E. Hazzari, Flavia Arcaro, and other competent players and singers.

OTIS COLBURN.

SPRINGFIELD.

Season Closed at Court Square—Strong Stock Company for Poli's.

The last week of the Court Square season was notable for the appearance 8-10 of The Cocoon Soldier, which proved the best musical attraction of the season. Alice Yorks, Fritz von Busing, Forest Huff, Henry Cote, Francis J. Bove, and Margaret Crawford make a fine leading team for Manager Whitney's fine production. The annual musical festival, a local affair, closed the house 12-15. Four concerts were given, the soloists being Louise Homer, Kathleen Parlow, Corinne Reider-Kelley, Josephine Knight, Pearl Benedict, Daniel Bedloe, Lambert Murphy,

Claude Cunningham. The Boston Festival Orchestra and the local chorus collaborated. Manager Breen, of Poli's, proved to the satisfaction of patrons that he had got together the best summer stock co. the theatre had yet had. When he gave a fine production of Arions 8-15. Rogers Barker was a capable Colonel Bonham. Lovell Alice Taylor a winsome Bonita and Corinne Cantwell, Maude Atkinson (both last year's favorites), Philip Quin, Carl J. Brichett, Laura Liddell, Thomas Williams, and the rest were all to the good. Robert Walker, then in either of his old roles of Tony and Frank Campbell, another old Arions, as Candy, gave their familiar lifelike rendering. A Gentleman from Mississippi 15-20. A Woman's Way follows 22-27. EDWIN DWIGHT.

ST. PAUL.

Charlotte Walker and Robert Drouet at the Metropolitan—The Week's Record.

James Neill's excellent stock co. presented The Girl with the Green Eyes at the Metropolitan 14-20 in a familiar fashion. If such a thing were possible, Charlotte Walker was even a greater favorite as Jimmy Austin, than in either of her previous roles. Robert Drouet played his original role of John Austin with his customary sincerity. John B. Maher as the dyspeptic Peter Cunningham made the most of the best opportunity he has had since the season began. Edith Lockett, Alice Leland, Ina Goldsmith, Grant Conant, Emmet Shackelford, and Fred Wallace gave artistic interpretations of the roles allotted them. Throughout the performance the competent stage direction of Robert Morris was discernible. Secret Service 21-27. James Neill and Edythe Chapman will, owing to incessant demand, very likely resume the Rock and Bunkin, beginning week of 28-June 3. The Lewis-Oliver Players appeared in The Devil at the Grand 14-20 to good business. (Oris L. Oliver played the title-role. Jack Lewis was the Karl Mahler, and Ruth Gale the Olga Hoffman. Monte Cristo 21-27.

The dramatic playlet, The Fire Commissioner, was the feature of an excellent bill at the Orpheum 14-20, which included Ben Welch, Ned and Starr, Motoring, Abner Orfiero, Vittorio and Georgette, and Davis and Walker. The Empress, the new 8 and O. house, opened to S. H. O. afternoon and evening 14-20. The wonderful ventilating system, fine acoustics and lighting made a very favorable impression. The opening bill consisted of Paul Conchas with Kiell and Gibson, Florence Modena and co., Mabel Wayne, Russell Brothers, and Ben Smith. George A. Boyer is manager of the theatre and Arthur Sutton treasurer.

The Colonial closed its stock season 15. Motion pictures and vaudeville were given beginning 14. Of the stock co., Maud Williams, Dora Mitchell, Adelaide Hastings, Charles G. Landon, Harry Morton, and Tim Woodruff have been retained to appear in the vaudeville bill. Tim Scanlan, manager, will hereafter be assisted by Mr. Boyer in the Empress's publicity department. The Shubert housed Lyman Howe's Travel Festival 15-20. Marie Dressler 21-24. The Queen of the Moulin Rouge will follow.

James Neill found the management of the St. Paul and Minneapolis Stock co. too great a task, and turned the latter co. over to Arthur Byron and Adelaide Keim, and it is now known as the Byron-Keim co. Secret Service 14-20 will be followed in turn by Fanchon, The Private Secretary, and Shore Acres.

Robert Drouet's season with the Neills terminates 27. He and his wife will shortly leave for Italy. JOSEPH J. PFISTER.

AMUSEMENTS IN BOSTON

Hot Weather Affecting the Theatres—Charles J. Rich Improving—Vaudeville Managers Organizing—Benton's Gossip.

(Special to The Mirror.)

Boston, May 23.—Hot weather has started in with its work of queering summer seasons and the result is that some of the houses still open have suffered, but others have gone on quite oblivious of the temperature out of doors and with good business results.

The chief new attraction in town this week is at the Colonial, where Ralph Hera is making his first local appearance as a star in Dr. De Luxe. He has played nearly all his local engagements as a comedian with other stars at this house so that it is fitting that his promotion should be made there. He had a good audience to greet him, and the place was well filled for its class. It had all the New York cast for the engagement here and even the Metropolitan dogs were brought on. Evidently they were afraid of trying it on the Boston dog!

The Shubert production of The Kiss Waltz was made at the Shubert late last week, and now the piece is in good running order and promised to have a long stay here into the hot season. It is a comic opera of the Viennese type, with a plot of the customary entanglements and with a score that will compare very well with the numerous others that this particular city has sent to America during the season. The company is an unusually well balanced one, with Miss Ryan and Edgar Atchison, Miss Mary and Van Kester, and Wheeler, looking out for first honors, while the comedy interests are safe in the hands of Charles Bignow and Eva Davenport.

A revival of The Rivals is made especially interesting at the Castle Square by the return engagement for the piece, Donald Mack, who has been with his own stock company at Lowell for some time, had a regular Old Home celebration. Kate Ryan is again back with her familiar and always admirable Mrs. Malaprop, and John Craig and Mary Young also add much to the revival.

The other resident stock company, Lindsay Morrison's at the Majestic, also makes a change of bill, although it was not necessary for the tremendous business done by The Girl of the Golden West. The Man of the Hour, which has been one of the longest runs in continuation in recent years, is a complete novelty at stage theatre, and it was admirably given by William Meirne and Miesner Gordon, with the others of the admirable organization located at this house for the summer.

This is the last week of the revival of A Country Girl at the Tremont, a thing that will be regretted, for it has been put on the stage every bit as effectively as on the opening hearing and has proved delightfully funny and tuneful. John Slavin romps off with the honors as Harry, but Melville Stewart, Grace Freeman, and Genevieve Finley in the characters played here before are a notable trio, and Laura Jaffrey makes Minnie Ashley's old character a delightful new creation. The chorus is one of the best that Boston has seen in musical comedy in a long time.

Another attraction in its last week in Boston is Judy O'Hara at the Hollis, which is to close for the summer with this week. This play has served to introduce Abbie James as a star to Boston audiences, and her future work will be watched with decided interest here. This romantic drama by Mrs. Frances Hodgson Burnett is in rather conventional lines, but it tells an interesting story of the days of Queen Anne and the Scottish pretender. Miss James works with tireless energy and vivacity, and is especially good in the comedy scenes. Her company is a strong one, with Pauline McAllister, Lynn Pratt, Gerome Edwards, Julia Hanchett, and Ann Warrington doing the best work.

The Commuters at the Park has reached the stage where last nights are announced, but no positive limit is fixed yet, and it would seem as if the play would extend some distance into June. Now that it has entered the fourth month, this suburban play holds the record of longevity for the season, with The Arcadians, The End of the Bridge, Madame X, The Fortune Hunter, and Seven Days following in order.

Troce Franklin at the head of the bill at Keith's, with the other cards including Stepp, Mahlinger and King, Antony Torrelli, J. C. Noyes and company, Paul La Croix, Hill and Wynny La Toy Brothers, and the Gordon Brothers.

Verulam Park was the first of the open air reports to open for the summer season. For the vaudeville bill in the theatre the first attractions were the Four Groulins, the Treedancers, and La Dent.

The Perry Twins head the bill at the Bowdoin Square, with the last names, Theresa Miller, the Houghtons, Bill Goro, Sammie Dassel, and Little Weller.

Annie Blanche, who was famous in Boston as Fanny in the County Fair, is now in vaudeville, leading the bill at the Palace with the little play, Freddie. Others here are Le Roy, the Herkinds, Joseph Penco, Davey and Emerson, and Beatty.

Charles Bigney, the diver, is the chief feature of the vaudeville bill, with pictures, at the Hipp.

At the Orpheum the vaudeville week opens with Chester B. Johnston, McNaughton, Theo Lightner, Friedlander and Clark, and Burke-Carter and the Inky Boys.

Pat White and the Gaiety Girls are at the Howard Atheneum, and the house olio is headed by George H. Howe.

The Big Gaiety company opened at Waldron's Casino with a Florida Revue. Sam Collins leads the olio.

The Back Bay Opera House with the Aborn forces the Columbia and the Gaiety closed their regular season 20, but the last names house will keep open for a time with pictures and moving pictures.

Charles J. Rich, manager of the Hollis, has been seriously ill for a week with tonsillitis, but is now convalescent. There was quite an epidemic in Brookline where his home is, and it was traced to the milk, which was furnished by what was supposed to be the best concern in the whole city.

The Tremont's summer season of musical comedy will open 20, when Valerka Suratt will come from Philadelphia with The Red Rose. Henry Russell called to his Boston representatives last week that he has arranged to have the Boston company give a season in Paris next spring. It will be at the Theatre de Chatelet, where the Metropolitan forces sang a year ago.

Meantime M. Andre-Caplet, one of his conductors, is going to direct La Martyre de Saint Sebastian, the new opera by Debussy.

Vaudeville managers from all over New England were in Boston 15, in response to the call from the committee appointed at the last meeting of the new Vaudeville Association, and present indications are that this will now embrace nearly every theatre in New England playing vaudeville and moving pictures. At the meeting held at 45 Mason Street, R. G. Larsen, of the B. F. Keith Circuit, presided, and Charles F. A. Smith, the secretary, read reports from a number of sections which showed that the interest in the new Association of Vaudeville Managers was very keen, conditions having arisen in the business that call for a united effort on the part of those being engaged in it. Committees were appointed to carry on the work of organization and report at the next meeting, which will be held at two o'clock Friday, May 26.

Among those present yesterday were George Barrett, of the Orpheum Theatre, Dorchester, N. H.; Hiram Abrahams, of the Portland Theatre, Portland, Me.; J. Lourie, of the Beacon Theatre, Boston, and the Colonial Theatre, Lawrence; George Appleby, of the Star Theatre, Boston; R. G. Larsen, of B. F. Keith's Theatre, Boston; M. Larson, of the Imperial Theatre, South Boston; Nat Burrows, of the Old South and Washington theatres, Boston; Harry E. Jones, of Potter Hall, Boston; W. E. Greene; G. B. Toomey, of the Norfolk Theatre, Dorchester; Charles Moring, of Plymouth; Harry Kates, of the Auditorium Theatre, Lynn; Victor Morris, of the Orpheum Theatre, Boston; Robert J. Janette, of the Globe Theatre, Boston; Joseph Mack, of the Hub Theatre, Boston; I. M. Mosher, of the Palace Theatre, Boston; Charles F. A. Smith, of the Unique Theatre, Boston, and H. H. Chetworth, of New Bedford.

H. Crosby, wife of the dramatic critic of the Boston Post, gave an illustrated address on "From Madeira to Constantinople" at the closing meeting of the season held by the Castilian Club.

Louise La Baron, the contralto of the Aborn Grand Opera House, has arranged to build a bungalow at South Plymouth and go there for the summer vacation after singing in Brooklyn.

Madeline Madison has retired from the stage and gone to Brockton, the home of her young husband, Edward Reed, whose father is a wealthy lumber magnate, with home there. Her departure from the Bie Review company was not anticipated, and the lawyers tried to have the police find her, but it was all called off when it was learned that the father-in-law had become reconciled to the wedding.

One of the accomplishments of the week of the Buffalo Bill show in Boston last week was the sending of one of the cowboys over the route of Paul Revere's famous ride. The modern equestrian did it in sixty-one minutes and four columns in the newspapers.

At the meeting of the Drama Society of America, held at the Williams, of the Normal School, urged training in the drama in the schools as a fundamental thing for children, and she said that it could not begin too early. Professor Colin Scott, of Tufts College, said that the dramatic instinct was developed usually through childhood, and that the Hunt of Somerville, told of the work in dramatic lines done by the high school in that city, and other educators took up the discussion. Resolutions were passed to endeavor to bring about courses in reading, illustrated by scenes from some of the great dramas of history at some of the Boston theatres next spring, and also to recommend to the superintendents of the Boston public schools that dramatic writing and the acting of plays be made a part of the curriculum. This was the first meeting of the Drama Society for the present season.

JAY BENTON.

THE STAGE IN PHILADELPHIA.

Theatrical Managers' Association of Philadelphia—Opening of the Parks—Browning Society.

PHILADELPHIA, May 23.—The warm weather and the advent of more straw hats made the parks more popular than the theatre last week, and as a consequence another of the downtown houses, the Lyric, closed its season. The Garlick is still open, but will be darkened after this week, when Valerka Suratt and the Red Rose company complete their local stay.

The application for a charter by the "Theatrical Managers' Association of Philadelphia," last week has caused considerable comment. Every one concerned refused to discuss the organization. It is rumored that Nixon and Zimmerman are the prime movers and that the first work of the newly organized association will be to get after the ticket scalpers. Philadelphia theatregoers this last season have been bothered considerably by these scalpers, and several of the managers tried to put a stop to the nuisance by arresting the ticket speculators. Their efforts did not meet with very much success, but with a strong organization backing up such a movement it is believed that the city authorities could be induced to assist in the campaign.

A hurried glance at the charter of the society for which application has been made reveals the fact that Frank Howe, Jr., part owner of the Walnut and a consequence another of the downtown houses, the Lyric, closed its season. The Garlick is still open, but will be darkened after this week, when Valerka Suratt and the Red Rose company complete their local stay.

The charter also states that "the purposes for which the association is formed is to foster and promote the welfare and best interests of persons engaged in theatrical places of amusement, and to protect and encourage such trade and commerce by combining the intelligence and experience of those so uniting by establishing a close-knit business association and uniformity of action among the members, and by improving, enlarging and increasing the skill and ability of

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those following such vocations through the dissemination of pertinent knowledge.

Edith Wynne Mathison won a distinct triumph in Joseph Preston Peabody's poetic play, The Piper, which was produced last week by the New Theatre company at the Lyric.

Keith's bill last week was composed chiefly of plays. Paul Armstrong's melodrama, A Romance of the Underworld, remained, and Louis Simon is back again in vaudeville in his former success, The New Coachman. The third drama was a novelty by Oliver White, entitled Jim Grant's Wife.

A seven-act bill will complete this week its career at the Garrick, with Valerka Suratt in the titular role. This musical comedy is graced with one of the best of more than a century of librettos which have emanated from the pen of Harry B. Smith.

The summer parks near Philadelphia have been repainted and redecorated during the winter and are now opening with their new and entertaining amusements. Woodside Park and White City opened last Saturday, and on May 27 the famous Willow Grove, with its splendid band concerts, will inaugurate its season.

A good monologue artist is as rare nowadays as ice skating in June. A decade ago this branch of the dramatic profession had more followers by far than at the present day, and large audiences went to hear them. Last Wednesday night Ethel Barrington, a native of this city, who has been giving recitals in the South, was heard to great advantage in three monologues at the New Century Drawing Rooms. Her recitation was excellent, and her voice, very expressive and always in control, made the evening eventful and enjoyable.

Work will shortly be started on two more vaudeville theatres. William Freidhofer and Samuel F. Nixon have purchased a large lot in Frankford, at the corner of Frankford Avenue and Margaret Street, and John D. Allen, architect, has prepared plans for a handsome edifice to cost about \$150,000. It will be built immediately and opened in the fall, according to its attractions on the Nixon circuit. J. Fred Zimmerman has begun work clearing the site for a large vaudeville theatre he proposes to erect in Germantown at a cost of \$100,000. The site is 43-45 West Chester Avenue. This will be the second theatre built in Germantown during the last couple of years, and there still seems to be a demand here for popular-priced playhouses.

In the Broad Street Theatre last Tuesday evening the Browning Society presented its ninth annual dramatic production. The plays selected included Trachinibolus, a long forgotten farce, The Wolves and the Lamb, the only drama of the great novelist, it being the first presentation in America, and Thomas Bailey Aldrich's pathetic and tragic little drama, Mercedes. The Trachinibolus comedy is quite similar to book lovers. It is replete with early Victorian piquancy, and the Browning Society players were historically at ease in their respective roles.

Mercedes is a quaintly pathetic little play of Spanish passion and patriotism during the French invasion of the peninsula in the Napoleonic wars. It was given here in the past by Julia Arthur and W. S. Hart at the Chestnut Street Theatre about fifteen years ago. The casts of the Browning Society were: The Wolves and the Lamb—John Howell, J. J. Gould; Mercedes—Beatrice Barrett, Julia Florence, J. J. Gould; Trachinibolus—Barlow, Nora James; Lady Kichibolus—Maudie Burt McCall; Bulkyer—Henry B. Schaffer, Jr.; Horace Milliken, J. Howard Robert; George Milliken, Mrs. C. W. Wilson; Arabella Milliken, Madeline Deemer; Captain George Toucher, Percy Winter; Mrs. Prior, Mrs. Charles M. Whitcomb; Mrs. Bonington, Cornelia R. Bedford; Captain Clarence Kichibolus, Charles D. Mitchell.

Mercedes—Captain Achille Louvois, George Pequinot; Lieutenant Labouliere, Henry C. Shepard; Padre Josef, Henry L. Fox; Mercedes, Mrs. W. York Stevenson; Ursula, Mrs. Paul P. Pearson; A. Sergeant, Henry B. Schaffer, Jr.; Soldiers, Arthur D. Rice, Ralph L. Melville, F. J. L. Minter, Harold J. Harrison, P. W. Rehner, H. Orwell Pinner.

A Philadelphia basso, Henri G. Scott, a product of the Philadelphia Operatic Society, has been engaged by Andrea Dinnel, of the Philadelphia-Chicago Opera company, to sing important roles in Wagner's opera next season. Mr. Scott is now in Germany preparing his roles. He obtained all his vocal training in this country, studying with Eleutherius Debraux of this city, and Oscar Hammer, of New York. When Hammerstein was in this city Mr. Scott attracted his attention by his work in the Philadelphia Operatic Society and he made his professional debut as Brando in Aida.

A change has been made by the Dinnel forces in the personnel of the press representatives. C. Howard Bonte, who acted as press agent for the local opera company during the last season, has accepted the position of dramatic editor of the "Public Ledger." Howard Shaffer, a well-known newspaper man who was Hammerstein's press representative when the latter was in Philadelphia, has been appointed to the same

position by the Dinnel organization and will assume his duties at once.

George B. Howard's play, The Only Law, depicting certain phases of life in the Pennsylvania Prisoners at the Chestnut Street Theatre. The cast was a very small one. Howard himself appeared as a confidence man and common wire tapper. Marion Secord is the mother, Jean, Leah Winslow is another character, and Anthony Smythe is the parasite lover, and Walter, the Wall Street broker. This week's attraction is The Servant in the House. Clyde Fitch's farce, The Blue Room, was presented last week at the Grand Opera House, with a very capable cast. This was the last time this amusing play has been here at regular prices. Grace Merritt did Paula, the blue room of the case, with all the spirit the part called for. Linda Palmer as his wife gave one of the best character portrayals of the cast. Mabel Bailey, John H. Hyman, Guy D'Esmeray, and George Mendelssohn were others in the cast who pleased the audience with their capable acting. The attraction at the Grand this week is Hoots and Haddies.

J. BOLIS COHEN, JR.

LOUISVILLE.

The Edwards-Davis Stock Company in New Home—Outdoor Amusements.

The Edwards-Davis stock changed its habitation 15 from The Walnut Street Theatre to the Shubert Massine. The initial play at the new home was Wildfire. It was exceptionally well put on and admirably acted by this very clever cast. The play was particularly appropriate, as it was offered during peak week, which is an important period in this Kentucky metropolis.

The W. J. O'Hearn co. filled a successful week at the Gaiety in vaudeville 14-15. In the cast are the Peers, Marie King Scott, the Musical Geraldine, and Hyvester and Vance.

The Hopkins' summer season continues personally the appeal attraction being Loreta's Famous Art Models.

Both of the open air places, Fontaine Perry Park and Riverfront Park, are drawing large attendance, the weather being especially propitious. Vaudeville and band concerts are offered at both places.

F. A. Horrocks, the new leading man of the Edwards-Davis Stock co., is making good. He is an actor of experience, with a pleasing personality.

The summer season of moving pictures and up-to-date vaudeville at the Avenue, under Manager Ward, late of the Walnut Street Theatre, is drawing excellent business.

The Hippodrome co. has filed articles of incorporation, the incorporators being James and Nathan Poling and Jacob Hyman. A \$25,000 amusement place will be immediately erected upon a very prominent site, being centrally located.

A. C. Steuber, of St. Louis, one of the owners of Fontaine Perry Park, was one of the visitors of the week. He has a very capable resident manager, Harry B. Bigger.

Manager Charles A. Shaw, of the Avenue, has departed for Detroit, his old home, where he will spend a portion of his summer vacation. Manager John T. Macaulay leaves early in June for his annual pilgrimage to Gotham.

Adelle Bland, leading woman of the Edwards-Davis Stock co., has received a satisfactory offer from Henry W. Savage to play the leading role in one of the road comedies to produce Riverfront next season. A three years' contract is offered Miss Bland at a very large salary and she will probably accept.

CHARLES D. CLARK.

ST. LOUIS.

Thas Magrann Not Without Honor in Home City—Joseph Sheehan Well Received.

St. Louis, May 18.—Thas Magrann, the St. Louis girl, opened the summer season at Suburban 14, greeted by long and loud applause. When Knighted was in flower was the opening bill, playing to capacity houses. The company is excellent and includes Robert Carson and Harry Fenwick. The College Widow 15-16.

Il Trevisano at the Shubert 14-15 was well seen. Grace Nelson and Harriet Ows after having represented Leontine. Both gave their parts well. Love Tales of Hoffman 15-16.

Vaudeville at Columbia 14-15 excellent. Fannie Ward and her company in a sketch entitled An Unlucky Star is headliner. Four or five other acts of excellent quality.

Forest Park Richlands: Vaudeville 14-15: very good. The Amal Truena of Japanese Judo has been every body guessing, and three or four other acts offered ample entertainment.

Harvins 14-15: Uncle Tom's Cabin. There are several more attractions which bring on the old play and old is becoming its power of attraction. Gus Williams has started the part of Uncle Tom for the past fifteen years, and is pleasing good audiences.

VIVIAN E. WATKINS.

MUSEMENTS THE COUNTRY OVER

TO CORRESPONDENTS.

THE MIRROR to bear date of May 31 will go to press earlier than usual, as Tuesday, May 30, Memorial Day, will be a legal holiday. Correspondents, therefore, are required to forward their letters for that number at least 24 hours in advance.

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Mabel Paige Stock co. in *The Man from Mexico* 8-13; pleased; good business. Fifty Miles from Boston 15-20.

ARKANSAS.

HOT SPRINGS.—PRINCESS (J. F. Head): Lester Bernard Karl (musician), McNeil and McNeil, the Cromwells, and June Roberts and co.; well received and good business 15-17.—LYRIC (H. Hale): Garris and Gonnelli, Klein and Erasmussen, Davis and Peiser, and Laid and Laid 15-20.—AIDOME (J. F. Head): Hastings stock on, opened in *The Man on the Box* 15; capacity business.

CALIFORNIA.

SAN FRANCISCO.

Nance O'Neil Welcomed by Oldtime Friends—Blanche Ring's Second Week.

Nance O'Neil, whom we have known from childhood, returned to us under new management to a first-class house and achieved a triumph. The Lily offered at the Columbia 8 afforded the star many opportunities. She received many curtain calls on the stage, from which just the day before the "Divine Sarah" had stepped. She was ably supported by Charles Cartwright, Alfred Hickman, Oscar Eagle, Elliott Dexter, Douglas Peterson, William C. Holden, M. Rossi, S. G. Norstrom, Robert Robinson, Julia Dean, Antoinette Walker, and Ethel Grey Terry.

The Alcazar, with its new leading man, Sydney Ayres, who played opposite Iselta Jewel, was a scene of honors for the two leading lights, who portrayed the play entitled *The Thief*. The regular stock co. ably aided in the success. The call of the North will be the next production. Blanche Ring, with her good-natured smile and catchy airs, commenced the second week of her engagement at the Savoy. Mr. Carleton is the next great card, after Miss Ring in her *Seven Girls*. Following Miss Ring come Sothorn and Marlowe. The co-stars open on Tuesday instead of Monday; the Monday having been offered to the university, where the stars will give a performance at the Greek Theatre.

Bernhardt's Theatre was a great success 8 at the Greek Theatre, which revived the memories of her triumph there in 1906.

The Orpheum has another good bill 8-13. S. Miller Kent and co. and Trollova are being featured by the Empress, while Mr. Doone is the headliner at the Wigwag.

It is rumored that Mr. Pantalone has leased adjacent property alongside of the Empress upon which he intends to erect a vaudeville house in direct competition to the Empress. It looks like a vaudeville excitement in the near future. Strange to say, but the same party owns the property on which the two opposing houses will stand.

Mary Gardner is billed for 21 and 28, matinee, and evening of 25 under Will Greenbaum's management.

Countess Knuth will play evenings 11, while the Russian Orchestra played a farewell concert 9.

A benefit for the once popular comedian will be given at the Columbia, matinee, 19, to aid L. R. Stockwell, who has suffered blindness. Sothorn and Marlowe and Nance O'Neil, old time friends of Mr. Stockwell, will appear at the benefit.

OAKLAND.—MACDONOUGH (H. H. Campbell): Sarah Bernhardt presented Madame X 8 to S. R. O.; wonderfully clever performance. May Robinson in *The Rejuvenation of Aunt Mary* 11-13; performance good; attendance fair. Nance O'Neil 21.—LIBERTY (H. W. Bishop): Bishop's Players in *The New Minister* 8-14; well presented; houses well filled. James Gleason in juvenile role scored heavily. A Gentleman from Mississippi 15-22.—IDOLA PARK (H. I. Yerke): Idola Opera co. in *Pantana* 8-14; fairly well sung; attendance slight.—ITEMS: Bert Oote and co. in *A Lamb on Wall Street* are making an immense hit at the Orpheum this week, and are one of the best headliners for some time.—Sarah Bernhardt gave a performance of *Phedra* in the Greek Theatre, Berkeley, 8. The audience numbered thousands and the enthusiasm knew no bounds.

SAN JOSE.—VICTORY (P. A. Gleason): Old Homestead 10; excellent co. to fair business. Sothorn and Marlowe 13. Blanche Ring 15. May Robinson 18.—THEATRE JOSE (M. H. Nichol): Lee Millar, supported by Jose Stock co., presented *The Lottery Man* 7-13; pleased large audiences. Arizona 14-20.

MARYSVILLE.—THEATRE (Frank At-

kins): Olga Netherland in double role. The Enigma and Sister Beatrice 5; both ably presented to only fair house. The Old Homestead 8, direction Franklin Thompson; fair house. Blanche Ring in *Yankee Prince* 18.

RIVERSIDE.—LORING OPERA HOUSE (P. C. Nye): Ferris Hartman in *The Toy Maker* 11; pictures and vaudeville every evening.—ITEM: Klaska, illusionist, has been showing at the Auditorium with motion pictures.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton): *Follies of 1910* 8; S. R. O. Sothorn-Marlowe 11. Summer Girls (local) 14.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Sheehan and Yates): Nashville Students and Jubilee Minstrels 5; mediocre, to fair business. Pictures 9-13; good houses.

COLORADO SPRINGS.—GRAND (S. N. Nye): John Green in *Salome* 15. Sarah Bernhardt in *Camille* 16. The *Follies of 1910* 20. Billie Burke in *Mrs. Dot* 22.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): For the second week's offering the Hunter-Bradford Players presented 15-20 *The Girl of the Golden West*. It was played in excellent form and dramatic detail and realistically staged. Frank Monroe replaced the cast, and made a sympathetic central figure portraying the chief of the conquering force. Sweet Billy Belairs is underlined 22-27.—POLIS (S. E. Poll): The closing week of vaudeville 15-20 gave a good and varied bill that was well patronized. The special features were Diamond and Nelson in taking songs and dances, James F. Leonard and Clara Whitney in a witty and laughable skit, Duffy's Blue, in which pathos is intermingled, Tom Linton's *Jungle Girls*, and Warren, Lyon and Meyers. The theatre will be given over to stock for the summer, opening 22 with *Phedra*. Edmund Elton and John Wesley, who will again play leading characters, have been in the city the past week, renewing old friendships and were welcomed in Bohemia, where they always score a hit of stage, as well as being favorites to theatre patrons.—At the HARTFORD continued good business 15-20, with the *Cloverly Juggling Girls* as the specialty featured act. A card from Marshall P. Wilder, the (now) Atlantic City humorist, announces his annual departure for "London," where he will doubt he will assist in the coronation, but will with his usual modesty decline to be the totem.—Let George do it." A. DUMONT.

BRIDGEPORT.—POLIS (L. D. Garvey, res. mgr.): The Poli Players opened their eighth summer stock season 15-20, under the stage direction of Guilio Socola, with Arizona, John Ince and Jane Tyrrell very warmly received for the week. The leads: the former renewing his personal popularity, and the latter acquiring it in a single night. Charles Schofield and Isidore Martin, old favorites here, were heartily welcomed. Other former members of prior years' co. were Arthur Buchanan and Joseph Sargent, though billed as Estralla. Dora Booth was notable to be present. Newcomers who made personal hits were Frank Campello as Canby, Johnny Junior as Tony, and Frank J. Kirk as Colonel Benham. The Man of the Hour 22-27.—PARK (Shee Theatre Co.): Throughout the week of 8-13 Robert M. Sperry's *The Marriage Game*, with Ralph Kierke, Battle Heinrich, Juliet, and Charles Jewett filled the theatre in the face of energetic attempts to direct patronage elsewhere. The *Merry Elks* Minstrels 15 was the biggest sort of a success, and every one connected with it deserved congratulation. The *Mikado*, sung 18 by a local cast from Christ Episcopal Church, was altogether satisfying as produced under the direction of Rev. E. J. Craft, who was formerly an actor.

STAMFORD.—ALHAMBRA (Frank Hogan): The *Forbes* Stock co. 15-20, presented *The Merchant of Venice* to good business. This was a most notable performance, and speaks volumes for the ability of the entire cast, who showed careful and conscientious work to the last detail. Gus Forbes's *Shylock* was worthy of a place among the best interpretations of the role. Rodgers' *Portia*, established her in the minds of the local public as the most talented leading woman seen here. Mae Desmond's work as Nerissa was excellent. A. C. Henderson's Antonio could not be improved upon. Frederick Van Buren made a handsome Bassanio, and fully realized the requirements of the part. Frank Fielder was at home in the role of Gratiano, playing the part with plenty of enthusiasm. Hal Brown's portrayal of Old Gobbo was a neat bit of character work, and showed that this clever actor has not yet reached his limit. Wildfire 22-27.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray): Phil Orr in *The Explorers* 12 delighted good house. Hoyt's Musical Comedy co. (return) 19, 20.

FLORIDA.

JACKSONVILLE.—DUVAL (J. B. Delcher): Wolfe Stock co. in *Miss Hobbs* 14-20; good, to good business. Same co. in *Ismael* 21-27. Forty-five Minutes from Broadway 28-June 3.—BIJO (J. C. Gray): Dark.—MAJESTIC (A. B. Hoyt): Henry and Lissel, Mary Davis, Joe Kelsey, Ikawara Jane 14-20 pleased good business. Ben Clark, George Hayes and the Clancy Twins, Guessey and Guessey, Forester and Laird 21.—ORPHEUM (C. A. Leach, Jr.): Church and Church, Juliet Marvin, Noble and Brooks, Williams and Warner, the Great Athens, Palfrey and Barton 14-20; fine, to capacity. The Haverlocks, Thomas H. Dalton, Melrose Comedy Four, Long and West 21-27.—GRAND and RAVY: Pictures, to capacity.—MIRROR PHOENIX, DREAM, and ASTOR: To good business.—ITEMS: The Imperial, the new picture house, opens 20.—Having failed to make the desired arrangements for the contemplated improvements at the Bilton, Manager Gray offers his lease for sale. The film returned the delegates of the National Order of Railway Conductors 15.—Adelaide Dodge, secretary of the Duval Theatre, enjoyed a ride, at a 100-mile-clin, with Bob Burnham in the celebrated Blitzen Benz car during meet here 14.

IDAHO.

BOISE CITY.—PINNEY (Walter Mendenhall): The *Spendthrift* 15, 16. A *Winning Miss* 17. Paul Gilmore 29. Old Homestead June 13.—ORPHEUM (Flynn and Howe): Team work and pictures, well received, to good business.—IDOLA HOUSE, LYRIC, BIJO: Capacity business.—1818: Had big run past week, closed for a week 13 for repairs; house to be extended and gallery put in.—The NEW BOB: Snicidid productions: S. R. O. business. Columbian Club Ladies gave a benefit, *Trin Around the World*, 12. It was a big thing on wheels.—ITEMS: Mr. Pinney and wife took a spin down to Salt Lake past week, and got caught in snowstorm.—Manager Mendenhall had to be sent to the hospital for repairs; popular; fair; apartment has been butchered; coming out of it all O. K.

NAMPA.—OPERA HOUSE (R. E. Elver): The Juvenile Bontonians 8 gave a very creditable performance before a good house. A *Winning Miss* 16. The *Spendthrift* 17. Paul Gilmore 27. The Old Homestead June 14.

ILLINOIS.

OAK PARK.—WARRINGTON (George M. Gatts): The *Olimax* 15-20; excellent; good business. Frank Patton was exceptionally good as Louis Gouffant, while Adelaide O'Brien came up to expectations. Voice of great sweetness and power. Roy Merrill gave the proper temperament to Pietro Gouffant. Wesley Todd was defined, as became Dr. John Raymond.—ITEMS: Manager Gatts announces that Oak Park's favorites, Charles W. Dineen and Chester Wallace, will return Sept. 4.—Eugene McGilgan, who has made an enviable record both as actor and director, will have charge of the road co. of the United Play co. next season.—Chester Wallace Summer engagement at Omaha, commencing 15.—Grace Hayward Associate Players closed season 13. First time in history of Warrington Theatre that a co. made a successful season.—Olive Kackley, Shakespearean scholar, fills Summer engagement giving Shakespearean readings at principal Chautauques of Middle West.

AURORA.—GRAND (Charles Lamb, res. mgr.): Billy Clifford in *The Girl, the Man and the Game* 13, matinee and night; good co., to medium business. Pair of Country Kids 14; two performances, to fair business. John W. Vogli's Minstrels 16. Auf Der Sonnenseite 29.—FOX (J. J. Rubens): Australian Wheelers, McGrath and Yeoman, Famous Yocergs, Bianchi Irwin, Rice Brothers, McConnell Sisters, Botomley Troupe, Irwin and O'Neil, Rachetta Brothers, John A. West and co., Magie Rowland, Chandler and Ames in *A Mix Up*; very good bill and business 8-14.

PEORIA.—MAJESTIC (Henry Sandmeyer, Jr.): James T. Powers in *Havana* 11; fine, good business. The *Chimes of Normandy* 12, 13; excellent local performance; large business. Mrs. Flint (hypnotist) 14-20; favorite here; well liked. Kleemann and German Stock co. 21.—ORPHEUM (Frank Ragman): 14-20: Bathing Beauties, Aldro and Mitchell, Harris and Randall, Giers, World and Minstrel, Fairman, Furman and Fairman; well patronized; strong bill.—ITEM: Al Fresco Park opened 13 to good business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams): Rock of Ages, under the personal supervision of the author, Edward M. Rose, 8; satisfactory performance of the Paradies of Babylon 10; poor attendance; good. The Minneapolis Symphony Orchestra 11; very large audience; one of the most delightful entertainments ever given here.

QUINCY.—EMPIRE (W. L. Busby): Billy Clifford in *The Girl, the Man and the Game* 11; fair business and attraction. Milwaukee German Stock co. in *Grassdust* 12 pleased good business.—BIJO (W. N. McConnell): Bijo Stock co. in *The Boss of S Ranch* and *The Wolf* 8-15; good houses and satisfaction.

BELLEVEILLE.—LYRIC: ITEM: Theatre is being redecorated and renovated, and will open Fall with best prospects for big season. William Gillman, formerly advertising man for the Lyric, has been engaged to succeed F. R. Hallam as manager, and is now making up his book for season.

DIXON.—OPERA THEATRE (Starin and Baker): E. W. Rowland and W. T. Gaskill presented *The House Next Door* 13, with William W. Mong in leading role; excellent co. greatly pleased; fair business.

MORRISON.—AUDITORIUM (A. B. Lewis): Ideal Stock co. 12, 13. Plays: Across the Rio Grande, Thorns and Orange Blossoms; fair co. and business.

INDIANA.

INDIANAPOLIS.

Grace Van Studdiford Well Received—Season Coming to an End—Record of the Week.

Buffalo Jones gave an interesting lecture, "Lassoing Wild Animals in Africa Jungles," illustrated by motion pictures, that was greatly enjoyed by two fair-sized audiences at the Shubert Murat 10, 11. Grace Van Studdiford and her excellent co. finished the week with three performances of *The Paradise of Babylon* 12, 13, a delightful entertainment that was well received by fair houses. Several beautiful solos were sung by Miss Van Studdiford in her usual style and were heartily enjoyed. Robert G. Pichin, Florence Kall, and Maude Odell were excellent in the comedy roles. George Leo Moore sang several songs with pleasing effect. It is to be regretted that Karl Hall had so little opportunity to show to advantage his rich baritone voice. Marie Dressler in *Tillie's Nightmare* (return) 18, 20. Sam Bernard in *He Came from Milwaukee* will be the closing attraction 25, 26. Instead of the return engagement of James T. Powers' musical comedy in Havana, which was the attraction for the entire week at the Murat when it opened over a year ago. The first performance 25, will be witnessed by the growers only, who will be in convention here at the time.

Why Women Sin, with George Arvine and his Associate Players, was put on by the co. at the Park 15-20. Texas 22-27.

A first-rate comedy bill was offered for the



A. DUMONT.

MIRROR correspondent at Hartford, Conn.

closing week at Keith's Grand 15-20, headed by Billy B. Van and the Beaumont Sisters in *From*, who made a big laughing hit. Wellington Cross and Lois Josephine in *Dying to Act* received a large share of the applause, as did Conlin, Steele and Carr in *Just from College*. Gerald Griffin and co. in *Other People's Money* was another laughing success that scored. Dale and Boyle in *The Belle and the Beau* pleased. Hugh J. Lord presented an excellent bounding rope act. Paulinetti and Piquo, eccentric comedians, amused. After 20 the house will present pictures until work is begun on reconstructing the lobby and several changes to be made in the auditorium. The house will be dark during the summer.

The season at the Colonial came to an end 13. The house will be closed for the summer. George W. Morrison, local manager for the Mark Brock Co., of Buffalo, lessee of the house, said the theatre will be reopened in August, to be operated for the season of 1911-12 on the present plan of popular price vaudeville.

The annual public concert given by the Musikverein, under the direction of Alexander Ernestinoff, at the German House 18, was attended by an audience that filled the auditorium. Great interest centered in the appearance of Grville Harold, tenor, who received an ovation seldom witnessed here. Mr. Harold sang for the first time with an orchestra at the German House seven years ago, and it was Mr. Ernestinoff who gave him his start on the road to fame. Mr. and Mrs. Harold, who were the guests of Mr. and Mrs. Ernestinoff, left for their home in Muncie, Ind., and on 20 Mr. Harold sailed for Europe, where he will meet Mr. Hammerstein, who will direct his study and career for the next five years.

The scene painters are busily engaged at the Murat painting the sets for *Barbara Freitchie*, the first play to be produced by the Murat Stock co. when its season opens 29. Mary Jane's, Pa. The Road to Yesterday, and Arizona will follow. Max C. Anderson, of Anderson and Elzler, en route from Cincinnati to Chicago, who was the guest of Shafer Siegler, of the firm, 11, announced that his firm had gained control of the Haymarket Theatre in Chicago, which it will operate next season in connection with other theatres controlled by the firm, including the Walnut, in Cincinnati; the High Street Theatre, in Columbus, O.; the National, in Darton, O., and the Park, in this city.

PEARL KIRKWOOD.

GOSHEN.—JEFFERSON (Harry G. Somers): The *Flower of the Ranch* 13 brought the regular season to an end; small audience; mediocre performance. Goshen High School Commencement June 8. Goshen High School class play, *His Uncle from India*, 6.—ITEMS: A. E. Sumner, of Toledo, O., has leased the Jefferson for summer entertainment, and opened 15 with pictures and vaudeville, in which the Imperial Orchestra is featured.—Harry G. Somers, of New York, lessee and manager of the Jefferson, together with Powers' at Grand Rapids, Mich.; the Bell at Benton Harbor, Mich.; the Beckwith Memorial at Dowagiac, Mich.; the Bucklen at Elkhart, Ind.; the Auditorium and Oliver at South Bend, Ind.; the Gonnell at Richmond, Ind.; the Drusus at Lafayette, Ind.; the Auditorium at Connersville, Ind., and the Cairo Opera House at Cairo, Ill., was here 18 inspecting his local interests.—The sixth regular

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Plays: A Man and a Girl. The Senator's Wife. Omaha Stock co. 10-20 (except 14). Madame Sherry 14: good business. Earl Stock co. 18-21.

NEW RAPIDS.—COLONIAL (Bartlett Doe): Shakespeare Recital 18. Hamlet, by John F. Howard. Jim and the Singer 20. Hunt Stock co. 22-27.

ALPHEA.—TEMPLE (W. B. Robertson): Madame Sherry 2: one of the best of the season to good house.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame): The Cat and the Fiddle 8 repeated the success made earlier in the season; good house. Maryline Burned Away 11 found favor with a good-sized audience. The Defender of Cameron 14 pleased a fair house. Weary Willie 16-17.

AND WING.—T. B. SHELTON MEMORIAL AUDITORIUM (W. B. Scott): The Coward 3: good to fair house. The Norwoods, hypnosis, 5-13 pleased good houses.

CRONKSTON.—GRAND (Tom Brown): The Cat and the Fiddle 12: excellent, to fair house. Madame Sherry 23.

MISSISSIPPI.

BILOXI.—AIRDOME (J. J. Corcoran): Queen of the Vaudeville and pictures to S. R. 10. PLEASURE DOME (S. T. Stevens): Pictures and songs pleased large houses 1-7.

MISSOURI.

ST. JOSEPH.—SHUBERT (Harry C. Fitzgerald): The Shubert Stock co. headed by Eleanor Knight, presented The Love Route 7-14 to well pleased business. The Christian 15-21. YOKUM (G. W. Frazier): The Stickman 15-16. 17-14 (except 11), with two changes of bill, pleased light business. Billie Burke in Mrs. Dot 11 was enthusiastically received by a capacity house. ITEM: Michael Angelo Abbott, leader of the Pantano orchestra, has gone to Denver.

DE SOTO.—JEFFERSON (Leon Herriek): Summer season closed with Calhoun's Comedians 15: good to business. Plays: Reaping the Harvest, Heart of the Rockies, The Half Breed Girl, The Battle of Life, Her Wedding Day, and Adrift in New York.

MONTANA.

BUTTE.—BROADWAY (James K. Hackett): Marie Dussler spent some time here S. hoping to gain relief from an ulcerated sore throat which necessitated the cancellation of dates 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31. All dates between here and Winnie Man, canceled by wire. Madame Sherry 10. Queen of the Moulin Rouge 13. Low Dock 14. Vesta Victoria 17. Frederick Warne 18. Minnie King June 8. FAMILY (Dick Nelson): Della Pringle Stock in Peaceful Valley 14-20, to be followed by The Parish Priest.

NEBRASKA.

OMAHA.

A Musical Treat at the Auditorium—Season Fast Nearing an End—Stock Notes.

The event of the week was the musical festival at the Auditorium 15, 16, in which the Theodore Thomas's Orchestra of Chicago and the Woodmen Chorus of Omaha, conducted by Thomas J. Kelly, appeared in concert. The result was a real treat, and enjoyed by a large number of music lovers. Special credit is due Miss Leta, the violinist, of the Thomas's Orchestra, and Max Landow, Omaha's accomplished pianist. Mr. Kelly is to be congratulated on the success of the engagement. The probability is that the Thomas's Orchestra will make a special annual trip here for the next five years.

The grand finale in dark week of 14, reopening for the "Divine Sarah" 21. Ethel Barrymore 25. 26. 27. 28. 29. 30. 31. Mrs. Pike 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

The Fox Tons are the attraction at the Gayety week of 14, playing the full seven days, as this is the end of the season for both the co. and the Gayety Extravaganza offerings. The Lovell Broadway Stock co. opens a summer engagement 15 to the Broadway.

This is also the last week of the season at the Grand Opera. The bill is The Three Misses Weston, Joe Carillo, Edward Lavigne, Emile Comedy Four, Maxine Models, Welch, Mealy and Montrose, and Rosina Cassell. Attendance fair.

At the Rodeo the Frank E. Long Stock co. is giving The Man from Kokomo week of 14 to average business, with Carmen underlined.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford): Madame Sherry 8 pleased near capacity house. Production Sherry starred. Richard Carle in Junonia Junior 18. The Arcadians 24.

DOVER.—CITY OPERA HOUSE (Corson and Kline): Richard Carle and Edna Wallace Brown in Junonia Junior 18. Virginia Harrod 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. UNDER CANVAS: Buffalo Bill is heavily billed for June 6.

PORTLAND.—ALBERT (Albert Cruteau): The Fox 12 to a large and well pleased audience. The Henry 23: very good, to fair house. U. T. 24.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Phil Ott's Comedians 9: good performance; light business.

NEW JERSEY.

NEWARK.

Mabel Brownell Made Many New Friends—Miss Brinker Warmly Welcomed.

It seems good to see the Newark Theatre packed every afternoon and evening. The Cora Payton Stock co. presented The Lion and the Mouse 13-20. The honors are shared by Mabel Brownell and Eugene Fraser. Miss Brownell made her local debut as Shirley Bosmore, and won the hearts of the Newarkers. Suited in appearance to the character, she suggests the strong will and indomitable purpose to clear her father's reputation, and to expose a villainous and feminine nature in speech and deportment. During her interview with the capitalist in the third act, her utterances have intensity that reaches the highest point, and she was rewarded with several curtain calls. Mr. Payton is to be congratulated upon securing Miss Brownell. Mr. Fraser scored heavily as Ready Money Hyder, giving an admirable portrayal of "the man who seemed born to command." Anna Layne as Mrs. Hyder was excellent as the mother; her voice and mannerisms were sweet and womanly. Her guests were beautiful and in keeping with her role. Jessie McAllister, not only earned the prize for selling the most tickets to the "Raspberry Festival," but also for clever comedy, giving a breezy and delightful portrayal of Miss Wrentham. Eugene Fraser as Kate Roberts was very acceptable. Same may be said of Dagmar Linette, Elizabeth Fox, and Lizzie Claude. Ben Wilson gave an excellent performance as ex-Judge Holt. Raymond Capps as Senator Roberts carried most of the comedy upon his shoulder, and did it well. Harry and Walter Lambert looked the part and was convincing. Edward Farrell as Hyder's secretary carried out the author's conception of the role. Frank Payton as the Golden West 22, and the advance sale is reported large. This play has never been reproduced here at popular prices.

My Friend from Dixie pleased at the Columbia 15-20. Una Abell Brinker was the headliner at Proctor's 15-20, and she being her best work, and remembered for her splendid work in stock several seasons ago, was greeted by large audiences. Miss Brinker was ably assisted by Philip Bishop and Edward Howard. Others on the bill are: William and Felix Trip, Four Killarney Girls, Dave Ferguson, Lillian Hart, the Old Soldier Fiddlers, Dolan and Lehar.

The Court is always crowded. A Bachelor's Widow, presented by Hall and Thaw; The Herd and Square Jimmy, with Dick and Alice McAvoy; The National Comedians, Shriner and Willis, Dorothy Hewitt, Nibbs and Walter Lambert, and Williams, Kohl and Woods, Tilly Whitner, Warren and Faust, and Helen Pingree.

Camille is the offering at the Arcade, and to very well produced considering the limited stage. Mitche Kilgus, for the second time this season 16 at the Krueger Auditorium, was excellent. The Halsey Singing Society and Mabel G. Dunham. Clifford Hinkle, of the Cora Payton Stock co., closes 20.

HOBOKEN.

The Lottery Man Pleased at the Gayety—The Vale Company Doing Well.

It was a scream from beginning to the end at the Gayety Theatre, where the Cora Payton Stock co. is presenting The Lottery Man. Samuel B. Hardy as Jack Wright gave a delightful portrayal of a fellow who was the prize. Mr. Hardy has a strong personality, and enters into whatever role he is assigned with whole heart and soul. Same may be said of John Gray. His Fanny Perton was refreshing. Bobby Livingston and Frank Armstrong handled their small roles well. Florence Gear made a charming Miss Meyer. Peter Bacon as the Irish-Swedish athletic instructor was excellent. Her troupe in rich. Miss Scott was admirable as Mrs. Perton. Elizabeth Mathews was a motherly Mrs. Wright. Minnie Stanley as Lizzie was a great hit. She won her audience in an instant. In fact, the whole co. seemed to enjoy the performance as much as the audience. Crowded houses at every performance. A Gentleman from Mississippi next week.

The Vale co. at the Grand Opera presented The Straight Road 15-20 to good sized audiences. Louisa Vale as Florence Street Moll has a part which gives her audience with each intensity there was not a dry eye in the house. Her excellent acting was greatly appreciated. Pedro De Cordoba also gave a fine performance. Kenneth Davenport as Douglas Alton was excellent. Others in the cast are: Grace Fyrie, Elaine Trull, Mattie Whittle, Lela Fisher, Henry Hower, Harry Glimmer, Jack Daley, Gilbert Burton, and Olga. The Third Degree next week.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): As a fitting climax to a successful season the house closed its theatrical bank with an excellent presentation of Grand start 16. The co., a strong one, was deservedly entitled to the recognition accorded them; the hit made by the entire cast being most pronounced, and in response to repeated encores the curtain was raised again and again. Irma Lerma distinguished herself by giving a strong characterization of Yvette. George R. Baker as Grenfell Lory and Atkins Lawrence in the role of Baron Danton, who by the way, is well remembered for the prominent parts assumed with Mary Anderson, Helena Modjeska and other stage celebrities of long ago, shared honors with the star. Harry August done by Frederic McGuirk was good while other parts were capably portrayed by Louise Mita Mims, Allene Durano, Frank Rowson, Richard Barrett, and Thomas Taylor. Scenery in keeping with the excellence of the cast. The R. B. O. sign was again in evidence 15 when pictures and vaudeville held the boards. Parley and Morrison were a classy pair, offering in their act entitled "Delicate Dancers" Delightful work that was appreciated. Charles J. Mack and Mabel Moore in "The Case of the Maker" was also a prominent number 11-14.

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PITTSBURGH.

Mrs. Roska Well Presented by Good Company—Good Business for Outdoor Amusements.

PITTSBURGH, May 23.—This is the last week of the season at the Alvin, where The Man from Home is the attraction, with William Hodge in the leading role. Mrs. Roska was an entertaining light comic opera, splendidly staged and interpreted by a good company. There is room for improvement in the action, especially in the first act, and this will no doubt be attended to in the course of time. It is the best vehicle that Fritz Seiff has had and gives her opportunity to give full scope to her excellent singing voice. Her acting is noteworthy. Walter Jones is a good comedian and made the most out of his part of Boutonniere. May Boies as Angelique did commendable work, and Olga Steek and Eugene O'Brien deserve mention. The chorus is large and attractive and wore handsome costumes.

The Duquesne has an elaborate production of Romeo and Juliet, and the Harry Davis Stock company will give The White Horse Tavern next week. Dennis Harris again came to the fore last week in Glittering Gloria, when he was seen in an old man character part. Zebadiah Posner, in which he excels. Mary Hall, Albert Morrison and the others were well cast and the play was nicely staged, as usual.

The Honeymoon Trail, the bill at the Lyceum, and Grandstar will close the season of this popular playhouse the coming week.

Clarke's Runaway Girls is the bill at the Gayety.

Young Buffalo's Wild West Show will be here for three days, beginning on Wednesday afternoon.

West View and Kennwood Parks are now in full way, and both have improved and new attractions. ALBERT S. L. HEWES.

15-17. The James Boys in Missouri satisfied the most exacting lovers of melodramatic thrills 15-20. Fiddlers in Justice 22.—CORIN-THIAN (P. Strauss): The Big Gayety co. proved an excellent attraction. A unusually large number of good vaudeville numbers was presented in the also. Glazer Girls 23-27. E. G. SIMMER.

ALBANY.—HARMANUS BLEEKER HALL (J. Gilbert Gordon, res. mgr.): Evelyn Vaughan scored another success 15-20 in A Woman's Way, and was ably supported by Mr. Ltriel and other members of the Ltriel-Vaughan Stock co. Miss Vaughan's interpretation of the wife was admirably done. Others in the cast deserving commendation were Miss Buck, Winifred Burke, Miss Rose, John Sumner, John J. Ryan, and Will Amnell. Man of the Hour 23-27.—EMPIRE (James H. Rodgers, res. mgr.): Madame Sherry 19, 20.—ITEM: The Mendocino Club, under the direction of Dr. Frank Hill Rogers, will give another entertaining concert at Odd Fellows Hall 22.—Alfred Hudson, Jr., Louise Soule, and Winifred Burke, three new members of the Ltriel-Vaughan Stock co., made their debut here this week in A Woman's Way.

Former Assemblyman George A. Green, of New York, legislative agent of the White Hats, was in town this week in opposition to the Brennan Employment Agency bill now before the Legislature.—Gliding Record comes 24.—Manager F. Ray Constock, president of the Constock Amusement Co., stoned a lease the 17th for Harmanus Bleeker Hall for a term of eight years.—Maple Beach Park opens for the season 24.—The Remington Opera co., as the special attraction. This season will continue under the management of J. J. Carlin, who has successfully conducted it for the past three seasons. The bookings will be made by the United Booking Office of America. J. W. HERBICK.

ROCHESTER.—LYCEUM (M. E. Wolff): The Servant in the House, with Walter Hamden and Mabel Moore in their original roles. With E. Perton Carter in the role of the Dairyman the production was notable for the finished portrayal of all the characters. The cast included 22.—Baker (P. G. Farrell): Three Weeks was given by an excellent cast and drew well.

STEIN'S MAKE-UP

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BROOKLYN AMUSEMENTS.

Gotham Stock Company Closes—Third Season Opens at New Brighton.

The Gotham Stock company closed 13 with one of the largest receptions ever seen at the closing of a stock company in this borough. After the performance each member of the company was introduced to the audience, and then called upon to make a speech. Evelyn Watson, the popular ingenue, was presented with numerous floral pieces, and after saying a few words to the audience, was greeted with rounds of applause. Louise Carter, Norman Wendell, and several of the other members were also recipients of several presents presented to them by their many friends in East New York. After the reception the company held a banquet and enjoyed themselves until the wee' hours of the morning. Evelyn Watson, Louise Carter, and Addison Pitt are to return to the Gotham next season.

The New Brighton Theatre inaugurated its third season last week, with a bill that sparked with headlines. Belle Blanche was at her best in her impersonations of stage favorites and won the admiration of the audience. Maud Lillian Herrie, assisted by Henry Griffith, also scored a hit in her operetta, Cupid in Kilts. A series of Hindoo dances were given by Princess Sita Diva, a beautiful Indian Princess and a large company of native dancers, who made their first appearance in New York vaudeville. Windsor McKay, the newspaper artist, presented a real novelty act, consisting of motion pictures which actually moved, and was enthusiastically received. The Battle Cry of Freedom was the title of the farce-comedy in which Max Trull and company were seen to splendid advantage. Others on the bill were: The Five Brown Brothers, the Three Keatons, Potter and Boulders, and Frank and Edith Raymond.

An excellent performance of Madame Butterfly was given by the Aborn Grand Opera company last week at the Academy of Music, and was enthusiastically received by a large audience at every performance.

Supported by a splendid cast Louis Mann appeared at the Majestic last week in his own three-act comedy, The Chester. Mr. Mann had the role of Godfrey Plittford, and made many laugh who had not smiled in years. Assisting Mr. Mann in the play were Mathilde Cotter, Parke Patton, Jessie Carter, Edward Horton, Marie Howe, Charles Halton, Edwin Maynard, John E. Kelly, H. Cheseldine, and Emily Ann Wellman.

The comic opera, King Dodo, was the attraction last week at the Shubert. J. Clarence Harvey in the title-role was most amusing, and one laugh succeeded the other while he was on the stage. The more prominent roles were well played by John B. Phillips, Charles Gallagher, W. S. Willis, Frank Sears, Cecilia Rhoda, and Dorothy Webb.

Last week's bill at the Orpheum headed by Gus Edwards and his big Song Revue, was full of feature acts. Another big act was the Shums of Paris, which also proved most entertaining. Frank Morrell, the California boy, who first won popularity with Brooklyn audiences while a member of That Quartette, is now appearing alone, and immediately won his way into the hearts of the audience by his clever singing. Others on the bill were Jolly and his company, the Four Boises, Sharpe and Wilks, and Art Bowen.

The attractions at the various burlesque houses last week were: Star Singers' Serenaders company; Gavett, Rialto Rounders; Empire. The Jolly Girls; Casino. The Harpists.

CHARLES J. RUPPEL.

sketch as it now stands, employing five people, should encounter no difficulty in securing good bookings. The rest of the bill, which also included Edward and Tierney, was a varied one and gave entire satisfaction. Crowded houses were the rule at each performance. The Metropolitan Opera co. 17, with The Barber of Seville, matinee, and the double bill, Cavalleria Rusticana and Pagliacci, in the evening was witnessed by two large audiences. The Locono annual Club Minstrels (local) will give their fourth annual performance 20.—UNDER CANVAS: 101 Ranch Wild West 23. NAT SAHE.

SYRACUSE.—WIETING (John L. Kerr): The stock co. presented The Great Divide 15-20 to good business. Robert Le Souer and Julia Booth made hits as Stephen Grant and Ruth Jordan, respectively. Girls 22-27.—EMPIRE 11: 17. Frances Starr in The East 15-17. Way 12, 13 gave excellent performances to large houses. Joseph Kilgour, Edward H. Robins, John P. Braun, Louise Randolph, and Violet Band made up a most capable supporting co. George Evans's Honey Boy Minstrels 19, 20.—HARTFORD.—BARTON: My Friend from Dixie, a hilarious colored entertainment, attracted fairly 11-13. The James Boys in Mississippi to topheavy business 15-17. Three Weeks 18-20.—ITEM: A stock season will be inaugurated at the Empire 29. E. A. BRIDGMAN.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matray): Vaudeville 8-13 included Marie and Billy Hart, Farman, and Delmar. Elton and Lewis, Spencer and Williams, Gertrude Dudley and co., Arminta and Burke. Mrs. Leslie Carter in Two Women 13; original cast; business eclipsed any previous Saturday night in history of the house.—KENNY'S ORPHEUM (L. M. Sweeney): White-Strauss co. 8-13 in Up York State; co. well balanced; attendance fair, due to weather.—ITEM: A matter of special interest to producers and managers in reference to securing licenses transpired in Judge Purcell's court May 13. Charles F. Gilmore, of Oswego, N. Y., requested an order of mandamus compelling village of Alexandria Bay to grant him a theatre license, the same having been refused him by the local board. Judge Purcell refused to grant the order, but the matter will be carried to the Appellate Division. Mrs. Gilmore sought to establish a picture house alongside in Alexandria Bay, which during the summer season draws from the Thousand Islands.

SARATOGA SPRINGS.—BROADWAY (Felix Biel): The Campagners 11, under the auspices of the Elks, had a large audience. The co. gave the production in street clothes, and no special scenery or costumes was displayed. What happened to Jones 12; good co.; special scenery and large and greatly pleased audience; every member of the cast is entitled to special mention. Crescent Stock co. 22-27.—PONTIAC (J. C. Grant): Large and greatly pleased audiences have been in attendance to see the vaudeville presented by the Tremains, musical artists; Al. Wheeler, comedian; Martine and Turner, singing, talking and acrobatic dancers; Jack Dalton, comedian; Musical Haydn, Ross and Lyle, comedy boxing; Martin F. Reynolds, popular songs; Dave Hylan, singing comedian; Bothwell Sisters, singing and talking; Corey and Elliott, sharpshooting, and the latest of Licensed motion pictures 12-18.—ITEM: George O. Florida has been selected by Manager Biel as his

local representative at the Broadway. It is their intention to play stock all Summer.

BINGHAMTON.—STONE OPERA HOUSE (Fred Gilien): The Robyns Players began their Summer engagement with Arizona 15 to packed house, and won instant favor. Willard Perry as the ranch owner and Colonel Bonham contributed largely to the success of the play. Phyllis Gilmore took the part of the ranch owner's daughter, and was pleasing. May Gerald, Joie Sisson, Thurlow White, B. Brandon Mitchell, Joseph M. Hollicky, and the other members gave competent support. This co. will present The Ring Master 22-27 (except 23). Mrs. Leslie Carter in Two Women 18. George Evans's Honey Boy Minstrels 23.

ONEONTA.—THEATRE (H. M. Dunham): Pickart Stock co. 8-10; poor business; failed to please. Bert Lamont's Funmakers (return) 12, 13, in A Prince for a Day and The College Girl.—ITEM: H. M. Dunham, who for the past year has been the popular and efficient manager of the Oneonta Theatre, has accepted a more lucrative position in Cleveland, O., with the V. O. Woodard Ohio Theatrical Exchange. He will be succeeded by Mr. Fallett, who has had charge of the Hathaway theatres at Oswego and Middletown, N. Y.

MIDDLETOWN.—STRATTON (O. S. Hathaway): Vaudeville and pictures 15-20. California Jack's Wild West 30.—MIDWAY PARK THEATRE: Opens 24 with two vaudeville performances daily.—ITEMS: The Park Theatre has been much improved and enlarged. Thomas Melrose, formerly of Bounton, N. J., is now electrician at the Stratton.

JOHNSTOWN.—OPERA HOUSE (J. A. Colin): Forrest-Lunn Debate drew a large audience 11. Perry Associate Players presented Hearts Adrift to a small audience 12; fair co. Metropolitan Grand Opera co. in Cavalleria Rusticana and I Pagliacci 15; good co. and performance; pleasant large house. Madame Sherry 26.—OSWEGO.—RICHARDSON (William J. Eccleson): Schilling and his company, 15-20; full house; much enjoyed; Frances Cook Anable, soprano, assisted. Frances Starr in The East 15; well acted. Mrs. Leslie Carter in Two Women 15. George "Honey Boy" Evans 18.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): Queen of the Moulin Rouge 19.—ORPHEUM (James Spaulding): As usual, good houses and pleasing attractions, including Morse and Clark. Edith Shaw and Eddie Boyle in Illustrated songs 22-27. For coming week. The College Trio and Dan Casey.

OHIO.

CLEVELAND.

New Stock Company at the Lyceum—The Holden Company Continues to Please.

The season of 1910-1911 has passed into history and a circus has come to town. Barnum and Bailey showing here 19, 20. Lena Park opens 18 with a record-breaking crowd, the weather being very hot.

Max Fastenheuer is back in town and making arrangements to open the Euclid Garden Theatre with several new attractions June 5. The Lyceum has a new stock co., Ika Maria Diehl's, and they opened 15-20 in The Little Gray Lady. The Great Divide 22-27. The Holden co. are still holding forth at the Cleveland and will present Thorns and Orange Blossoms 22-27. Joseph F. Sheehan and co. will open a short season of opera at the Colonial next month. The Friars will be at the Euclid Avenue Opera House June 1. Manager Harris has donated them the use of the theatre during their visit.

URBANA.—CLIFFORD (Edward Clifford): Owing to illness of the leading woman The Flaming Arrow closed season here 15 and went to Cincinnati to reorganize for a Summer under canvas. Al. Field's Minstrels 23.—LYRIO Mrs. Robert Adler, WONDERLAND (Harry Gilch), ORPHEUM (Holding and Reifender): All picture houses and good business. FRANK Heifmiller, of the Orpheum, is quite ill.—Howard Bechtel, who was several seasons stage hand at Fairbanks Theatre in Springfield, O., with his brother, Walter, who has just returned from Manila, after spending the past year as teacher in the Urbana High School, will leave in a few days for Europe, where they will spend a year in travel.—The leading lady, C., spent Sunday here en route from Youngstown, O., to Richmond, Ind.—Glean Parlette, the musician, has gone to join the Royal Minstrels.

SAVESVILLE.—WELLS (Victor Morley): Miss Nobody from Starland 15; excellent co.; good houses. The Midnight Rose 16; splendid performance; good house.—ORPHEUM (H. S. Carter): In the Subway 15-20.—ITEMS: The Weller Theatre closed for the season 16.—Victor Morley, who assumed the management the last fortnight, has made hosts of friends in this city.—The Shakespeare Society will present scenes from Romeo and Juliet on the Van Vorst lawn 20. LAURA B. POE.

SPRINGFIELD.—FAIRBANKS (Sun Amusement Co.): Don Carlos Circus, Stanley and Rice, Wesson, Walters and Wesson, Keifer and Brendel, Sherman-De Forrest and co. 15-20, drew fair business. Lambie Manikins, Billy Falls, Scintilla, in the Subway, and Rafe in Down on the Farm 22-27.—SPRING GROVE CASINO (Grant Heth, Director): Musical Stock co. and vaudeville 28, and will continue for Summer.—NEW SUN (Sun Amusement Co.): Variety Girls canceled.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. B. Brown): Miss Nobody from Starland 11; co. arrived on time, but baggage held up by wreck and did not reach here until too late for a performance; house all sold and patrons disappointed; money, of course, was refunded. Season closed.

BUCYRUS.—OPERA HOUSE (W. F. Gehrich): My Friend from Dixie 4 pleased fair attendance. The Time, the Place and the Girl 5 canceled. The Flaming Arrow 10; fair business and co.—UNDER CANVAS: Hagelbeck-Wallace Circus 27.

ELYRIA.—THEATRE (H. A. Dykeman): Flower of the Ranch 9; good, to poor business. Al. G. Field's Minstrels 11 pleased large house. Hittner Stock co. opened for four weeks 15 in The Path of Polly, followed by A Romance of Red River 18; good co. and business.

OKLAHOMA.

MALESTER.—RUSBY (Henry A. Soleberger): Victor Herbert and orchestra 15.—STAR AIRDOME (A. Bert Estes): Whittaker Stock co. 22-27.

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The Orpheum, week of 7, had two headliners. The Delicatessen Shop and The Flying Barbers, both of which were well received. Others were: Frederick Miller, Frontis and Johnnie Daley, Charlie Applegate and Harry Snow, Hamid Alexander, Jarow, and the limodrome.

During his stay in the city while performing at the Orpheum, Johnnie Daley was instrumental in the capture of two bad men, who, in broad daylight, robbed a wealthy pawnshop of several thousands of dollars' worth of diamonds and other jewelry. In the chase and capture of the men he was several times shot at, but not hit. One bystander in shot dead in the street and two badly wounded. Through all this Johnnie pluckily kept in pursuit, and assisted at last in pouncing upon the murderer at the moment when a policeman was in a deadly struggle with him for the gun.

LOGAN—THATCHER OPERA HOUSE (H. E. Lane): The Rosary 11 pleased full house. De Rue Brothers' Minstrels 16 entertained a large audience. Gladys Klark co. will open for three nights 20.

BARRE—OPERA HOUSE (John E. Hoban, res. mgr.): Madame Sherry 13: best offering of season.

WOODSTOCK—MUSIC HALL (A. B. Margon): Stetson U. T. C. 17.

WHITE RIVER JUNCTION—UNDER CANVAS: Buffalo Bill June 13.

VERMONT.

NEWPORT—LANE'S OPERA HOUSE (H. E. Lane): The Rosary 11 pleased full house. De Rue Brothers' Minstrels 16 entertained a large audience. Gladys Klark co. will open for three nights 20.

BARRE—OPERA HOUSE (John E. Hoban, res. mgr.): Madame Sherry 13: best offering of season.

WOODSTOCK—MUSIC HALL (A. B. Margon): Stetson U. T. C. 17.

WHITE RIVER JUNCTION—UNDER CANVAS: Buffalo Bill June 13.

VIRGINIA

PETERSBURG—ACADEMY (Dan Reagan): ITEM: The Academy has been taken over by the Empire State Circuit, now operating theatres in Danville, and this city with houses nearing completion in adjacent cities. Dan Reagan, for a number of years connected with the Leath interest, will be local manager. The Academy will play vaudeville during the Spring and Summer, and combinations during the regular season.

RICHMOND—ACADEMY (Leo Wise): Chocolate Soldier 10-13.—BIJOU (C. I. McKee): Bunting Stock co. in Salomy Jane 8-13 to good houses. The Princess of Patches 15-20.—COLONIAL (E. P. Lyons): Vedder and Morgan, Ashford's Dog Circus, Madeline Shone, and pictures to big business 8-13.

NORFOLK—ACADEMY (Otto Wells): Beale Clifford in The Three Twins 8, 9 pleased packed houses.—GRANBY (Otto Wells): Girl of the Golden West 2-6 delighted packed houses. Wildfire 8-13.—COLONIAL (S. W. Donalds): Season closed.

ROANOKE—ACADEMY (Tom Spencer): Chocolate Soldier 15.—JEFFERSON (I. Schwarzs): The Spauks, Ruby Caldwell, and Chris Lane Trio, 8 pleased nice business. The Carnivals, Field and Williams, and Wolffheim's Living Statues 11-13.

LYNCHBURG—ACADEMY (Corbin Shields): ITEM: Manager Shields announces that this house will be rebuilt in time for next season.—CASINO: Latimore Leigh Stock co. in The Lion and the Mouse 29.

WASHINGTON.

ELLENSBURG—THEATRE (H. S. Elwood): Lew Dockstader's Minstrels 8: good house; well received.—QUEEN (G. W. Chambers): Vin Moore Stock co. in repertoire; capacity houses each night and two matinees.—1818 (H. W. Atkinson): Hawaiian Quintette 1-7 filled house to overflowing.

TACOMA—THEATRE: Ruth St. Denis 10: good business. Russian Symphony Orchestra 11-13: greatest musical attraction ever here.

SPOKANE.Some Dates Ahead and Many Items of More
Than Passing Interest.

Lew Dockstader and his Twentieth Century Minstrels, with two new sketches and a burlesque, played to fair business at the Auditorium 11, 12. The Queen of the Moulin Rouge, with Robert Lett as Savorette, 10. Paul Gilmore and co. in The Minstrel and the Humming Bird 8. Frederick Ward 16, 17. Russian Symphony Orchestra 18. The Girl from Rector's 21, 22. Vesta Victoria 23, 24. Ruth St. Denis 25, 26. Blanche Ring 28, 29. Southern and Marlboro June 6, 6. Mary Garden 7. John Drew 12.

Bernstein's Israel, with Franklin Underwood as Gottlieb, played to big business at the Spokane 7-13. Frances Slonson and Donald Bowles had the other prominent roles. Mrs. Temple's Telegram is underlined.

Del S. Lawrence as Joe Miller in The Vinegar Buyer scored nicely at the American 7-13. He was given good support. Human Hearts is underlined.

The Baker Stock co. will close a successful engagement of forty weeks at the Spokane 20, to open the season of 1911-1912 Sept. 3. Meanwhile the house will be remodeled and refurnished at a cost of \$5,000. Most of the co. will stay in or around Spokane, others accepting Summer engagements in vaudeville. Franklin Underwood and Frances Slonson plan to spend their vacation in the Spokane country with a few weeks in the Canadian mountains. Manager York plans to go to New York in June to confer with John Cort, who has extensive plans for Spokane and the Northwest for next season.

George L. Hood, of Seattle, assistant general manager of the Northwest Theatrical Association, gave out this statement in Spokane on 12: "New York will send out a number of high-class co. of late successes next Fall, and among the leaders which will be seen in Spokane is The Gamblers. This will come to Spokane with a first-class co."

Cheridan Simpson, who has the name role in Madame Sherry, had a peculiar experience at Wallace, Idaho, on 9, when she rode in a baggage drag from the hotel to the railway station, a distance of three miles. Until a better explanation is forthcoming Wallace people will be inclined to view the affair as a joke on Miss Simpson. Then again, it may be that the Juno-like Cheridan may have decided that riding in a drag is better than walking.

John E. Houpe, manager of the American Theatre, announces that Hlow Hathaway, dramatized from Francis Parker's book of the same name, will have its first stage presentation in Spokane early next Fall. Charles M. Atkinson, owner of the dramatic rights, will come from Boston to witness the initial production.

Joseph A. Muller, resident manager of the Orpheum, has completed plans to take several strong vaudeville acts to the Hawaiian Islands, where he will pass his vacation, sailing from San Francisco on July 15. Those engaged are: Macart and Bradford, William Gould and Hattie Lorraine, Daphne Pollard, Tom Waters, Wyman and Jennings, the Nambu Japs, and the Throes Hums.

Jessie Shirley, formerly leading woman of the Shirley Stock co., who has a record for the largest continuous stock engagement in one theatre, will be leading woman at the American Theatre the coming Summer, while Jane Kelton is on her vacation. The Lawrence Players will continue at the American throughout the Summer. Manager Houpe and Del S. Lawrence, leading man, will go to New York in August to select plays for next season, opening in September with Peter Pan.

Bowen American Band, H. G. Bowen, conductor, has been engaged for two concerts daily at Natatorium Park, beginning the latter part of May. W. H. Lewis has been secured as cornet soloist, William Skinner as clarinet soloist, and Roy Carpenter as euphonium soloist. The New York Symphony Orchestra will play an engagement of three weeks later in the season.

Spokane Symphony Orchestra, Frederick Brueschweiler, organizer and director, gave its first concert in the Auditorium 1 to a large audience. Olivia Dahl was the vocal soloist, the pianists being Abby Whiteside.

Robert H. Cosgrove, secretary and manager of the Spokane Interstate Fair Association, has engaged the Parker Shows for the week of Oct. 2. The management will expend \$25,000 on improving the grounds in the Summer. The grandstand, now seating 8,000, will be enlarged to accommodate 2,500 more. This year's fair, including the races, aviation meet and apple show, will cost more than \$100,000.

M. Oppenheimer, who is interested in the Orpheum and Washington theatres in Spokane, and Mrs. Oppenheimer Samuel Hysner, and Mrs. H. Siegel, will start for San Diego, Cal., in a touring car on Aug. 1. Oscar Fahey has been engaged to drive.

Spokane Lodge, No. 228, B. P. O. E., of which H. H. Rice, secretary of the National Apple Show, Inc., is exalted ruler, entertained at a stag social the night of 10. The Mendelssohn chorus, H. W. Newton, director, the Elks Quartette, the Elks Orchestra, and Del S. Lawrence were the featured acts. There also was a programme of boxing and wrestling bouts, followed by a banquet, which was attended by 350 members of the Order.

William Schaefer, who had plans drawn for a \$25,000 theatre building, at Kellon, Idaho, decided to build a \$40,000 one instead after conferring with his friends. However, the building will be equipped with a motion picture box and screen and a hard maple floor, suitable for roller skating.

SEATTLE.

Doris Mitchell Seen to Advantage in The Spendthrift—Georgia Cooper Heard From.

At the Moore Theatre April 30-3 was presented by a capable co. before audiences ranging from small to large. Doris Mitchell interpreted the title part with skill and fidelity, while Lionel Adams was convincing as Richard Ward. In the cast were Gwendolyn Piers, Mattie Ferguson, Alice Kelly, Albert Hackett, Forrest E. Orr, and William H. Sullivan. Lew Dockstader and co. of minstrels appeared in The Possum Hunt Revue 4, 6, but the performance did not draw a large attendance. Frederick Ward 8-10 in Julius Caesar, presented by an efficient co. before medium houses in an admirable manner. The salient points of the plot were brought out vividly, and the stage business showed attention to the minutest details. The settings and costumes were all that could be desired, and the fine rhetorical passages were rendered in a way that would disarm all criticism. Frederick Ward as Brutus won an ovation, and made an apt reply in acknowledgment. Edward D'Ottavio as Mark Antony showed his skill as an elocutionist and actor to the best advantage. Ernest Ward as Cassius interpreted the part with accuracy. The next attraction was Ruth St. Denis in a repertoire of Egyptian and Hindoo dances 11-13, which were very interesting, particularly so to those versed in the history, customs and religion (past or present) of the respective countries. Olga Nethercole in repertoire 14-17.

The Queen of the Moulin Rouge 30-6 at the Grand was presented before houses ranging from small to large, and the audience was large. This production was presented at the Grand last February by the same co. Grace Turner in the leading role invested the part with skill, ease and charm, and the other members of the cast rendered excellent support. The Girl from Rector's 7-13 drew for the most part large audiences, which showed by their applause that they thoroughly enjoyed the humor involved in the many funny situations. Dorothy Sadler in the title-role invested it with skill and cleverness. Charles Walton as leading man was effective. Lillian Fales as Mrs. Williamson Coney and George W. Fales as Professor Mabson scored in their respective roles. The other members of the cast gave good support. Vesta Victoria in A Night at the Comedy Club 14. Russian Symphony Orchestra 15.

At the Seattle Zana 30-6 was presented in a creditable manner by the Landers Stevens co., with Georgia Cooper in the title-role. The attendance averaged fair business. In the cast were Jane M. Urban, Elizabeth De Witt, Lillian Griffith, Florence Spencer, Marguerite Doyle, Mr. Stevens, Denton Vane, Louis Morrison, Charles Yule and others who gave good support. Max Figman in The Man on the Box 7-13, which pleased medium and large houses. Mr. Figman was thoroughly at home in the title-part, and Lolita Robertson won favor as leading woman. Jane M. Urban, Elizabeth De Witt, Charles Verle, Lewis Von Weizsacker, Harold Hillman, Morrison gave adequate support. The Substitute 14-20.

All the Comforts of Home 7-13 at the Loie was presented in a manner that amused and entertained audiences, averaged fair business. Virginia Thornton, Julia Scott, Roy Clements, Harry Cummins, Sam Griffith, and others contributed to the fun and merriment. Theina 14-20.

Last—24 Hours 30-6 was the offering at the Alhambra, but the attendance was not satisfactory. The stage settings was very artistic. Henry Carson Clarke scored as David Swift, and the other members of the co. contributed to a well balanced presentation. Margaret Dale Owen, Victory Bateman, Eva Marie French, Margaret Marriott, O. M. Williamson, George B. Berrell were in the cast. Dark 7-13.

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Quietness prevails in theatrical and other circles. The chief event of the month will be the coming of the new Orpheum.
The first annual Scandinavian Spring concert was given 1 with great success at the auditorium of the University of Washington, under the auspices of the Scandinavian Club. The attendance was large and the programme excellent.
The Hivels is proving popular with amateurs, as recently it has been presented by different groups of students in several towns of the State.
The Musical Festival 5, 6 at the Army, in which a large number of high school students participated, with the assistance of the Seattle Symphony Orchestra, was a great success, and the concert was well patronized.
BENJAMIN P. MESSERVEY.

WEST VIRGINIA.

PARKERSBURG.—AUDITORIUM (W. E. Kewer): Y. M. C. A. Minstrels 9 (local) closed two good houses. The Minstrels 10 delighted the house. Miss Nobody from Starland 10; good; fair business. Marie Cahill 22 closed. Closed for the season.

WHEELING.—COURT (E. L. Moore): Minstrels 10, 11; very good business; closed one house. Grace Van Stodoloff 17; Marie Cahill 20. Summer Stock co. opens 20.

FAIRMONT.—OPERA HOUSE (Will De-
shon): Minstrels 10, 11; good house.
W. E. Markle's New Bunny Month show boat 8; good house. —UNDER CANVAS: Bar-
num and Gaiety Circus 12; large crowds after-
noon and evening.

WISCONSIN.

SHREVEPORT.—NEW OPERA HOUSE (W. H. Stoddard): John W. Vogel's Big Minstrels 10 to capacity; good satisfaction. The George Paul Stock in The Mormons 10. The Hold Up 11. Home and Honor 12. Ten Nights in a Bar Room 13. —CONCORDIA HALL: German Stock co. of Chicago presented Summertime 15 to large and well pleased audience.

SAU CLAIRE.—OPERA HOUSE (C. D. Moon): Piers De Voss co. 8-14 to fair houses. The Rose Maids, by the local Philharmonic Society, 16, 19. San Sebastian (local), re-
turns 20. Madame Sherry 20.

CANADA.

MONTREAL.

Renowned Coghlan Took Chief Honors—Good Work by the Orpheum Players.

James K. Hackett appeared at the Princess 15-20 in The King's Game. Mr. Hackett was easy and as natural as possible. Jane Marbury, the most of the lachrymose heroine, and Robert Wayne did some really good work. This is the closing week of the regular season. The stock co. at His Majesty's gave a capital performance of The Blue Moon 15-20, entering fully into the spirit of the play. The audience seemed greatly interested in the funny episodes. Chief honors went to Rosaline Coghlan in the title role. Byron Douglas as Roloff and W. E. Letell as Lewellyn, and clever sketches were contributed by Harry Lane as the man from Oshawa and Clara Wells and Constance Jackson.

The Orpheum players scored another hit with The Lion and the Mouse, comparing very favorably with some of the road comedies that have presented the play here. Thomas MacLennan scored as John Burdett Rider. Charles Mackay was capital as his son, and Lillian Kombe did fine work as Shirley. Rita Davis was a satisfactory Kate. Girls 22-27.

The National has closed for the season. A Workingman's Wife drew big crowds to the Royal this week. It is a capable performance all round for that class of play. The principal roles were in the hands of Catherine Maddox Wayne, D. G. Crisp, and Richard Stirling. May Yule, displaying the Hone Diamonds, is the headliner at the Francis. Miss Secario, the Belle of Bells, and Richardson's Canine Circus are the features at the Lyric.

Three big houses erected the provocation of Olin-
dorella at Stanley Hall 11-13. The charming musical comedy was put on for the benefit of the Hivels Institute, under the direction of Professor Frank Norman, of Stanley Hall and W. A. Tremayne.

LONDON, ONT.—OPERA HOUSE (J. B. Minshnick): At Crinelle Creek 12 (return) to light business. The Red Mill 13 pleased good business at two performances. James Crowley and William Moore as Con Kidder and Kidd O'Connor, put on some clever intercomparisons which took well. George Evans and his Honey Boy Minstrels 15 drew full house and gave enjoyable performance. James J. Corbett was a big feature, both as interlocutor and in monologue. George Evans and his comedy team kept the audience in good humor, and the fancy drill and march was particularly well executed. Strickland's U. T. C. will be the closing attraction for the season 17.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Helen Graves's engagement closed 13, and was such an artistic and a financial success that it will doubtless become an annual affair. Today I even in What Wrote Left 14-15. Kirs Brown 22.—ITEM: George N. Price after a successful engagement in Pomander Walk, to home on a vacation.

DATES AHEAD

Managers and agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

BARBERS BURNED AWAY (Gaskell-Mac-Vitty-Carpenter Co., mgrs.): Green Bay, Wis., 24, Oconto 25, Menominee, Mich., 26, Gladstone 27, Escanaba 28, Iron Mountain 29, Crystal Falls 30, Stanlaugh 31, Iron River June 1, Bessemer 2, Ironwood 3.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill., 1-27.
BERNHARDT, SARAH (W. F. Connor, mgr.): Des Moines, Ia., 25, St. Paul, Minn., 27, Milwaukee, Wis., 28, Kansas 29.
BLUE MOUSE (Messrs. Shubert, mgrs.): Chicago, Ill., 31-27.
BOOTS AND SADDLES (Philadelphia, Pa., 22-27).
BURKE, BILLIE (Charles Frohman, mgr.): St. Louis, Mo., U. S. 27.
CHERRY, CHARLES (Daniel Frohman, mgr.): Chicago, Ill., April 17—Indefinite.
COMMUTERS (Henry B. Harris, mgr.): Boston, Mass., Feb. 20—Indefinite.
CONCERT, THE (David Belasco, mgr.): New York City Oct. 1-27.
DREW, JOHN (Charles Frohman, mgr.): San Francisco, Cal., 22-June 3.
EAST LYNNE (Jersey City, N. J., 22-27).
EVERYBODY (Henry W. Savage, mgr.): New York City Feb. 27—Indefinite.
EXCUSE ME (Henry W. Savage, mgr.): New York City April 17—Indefinite.
FATHER AND THE BOYS (Gregory-Sterner Co., mgrs.): Toronto, Ont., 22-27.
FISKE, MRS. (Harrison Grey Fiske, mgr.): New York City March 20-May 27.
FOLKISH FOLLY (Lieber and Co., mgrs.): Philadelphia, Pa., April 1—Indefinite.
FOX, THE (Olivier Morosco, mgr.): Chicago, Ill., April 16—Indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 4—Indefinite.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris, mgrs.): New York City Sept. 19—Indefinite.
GILMORE PAUL (Boise City, Ida., 20).
GIRL AND THE TRAMP (Geo. L. Barton, mgr.): Charlotte, Mich., 24, Sturgis 25, All-
ston, Ind., 26, Napoleon 27.
GRAUSTARK (Buffalo, N. Y., 22-27, Pitts-
burgh, Pa., 29-June 3).
HANS HANSON (Louis Reis, mgr.): Green-
view, Ill., 24, Petersburg 25.
HARNED, VIRGINIA (Arthur A. Aylesworth, mgr.): Newport, R. I., 24.
HODGE, WILLIAM (Lieber and Co., mgrs.): Pittsburgh, Pa., 22-27.
JAMES, APHIE (S. T. Kins, mgr.): Boston, Mass., 18-27.
LIGHTS O' LONDON (Wm. A. Brady, mgr.): New York City 1-27.
LILY, THE (David Belasco, mgr.): San Fran-
cisco, Cal., 1-27.
LION AND THE MOUSE (United Play Co., Inc., mgrs.): Chicago, Ill., 14-27.
MADAME X (Henry W. Savage, mgr.): Chi-
cago, Ill., April 16—Indefinite.
MASON, JOHN (Messrs. Shubert, mgrs.): New York City March 13-July 1.
MELVILLE, ROSE (A. N. Sterling, mgr.): Bos-
ton, Mass., May 8—Indefinite.
OLDOOT, CHAUNCEY (Augustus Pitou, mgr.): Syracuse, N. Y., 24.
OLD HOMESTEAD (Franklin Thompson, mgr.): San Francisco, Cal., 21-27, Sacramento 28, Auburn 29, Reno, Nev., 30, Lovelock 31, Winnemucca June 1, Orden, U. S. 2 Provo 3, Salt Lake City 4.
OUR VILLAGE POSTMASTER (W. B. Leon-
ard, mgr.): Monticello, Wis., 24, Plainfield 25, Watoma 26, Berlin 27.
PEACE ON EARTH (Blackwood and Bankin, mgrs.): Louisville, Ky., 25-27, Chicago, Ill., 28—Indefinite.
ROBSON, MAX (L. S. Sire, mgr.): San Fran-
cisco, Cal., 22-June 10.
SILVER THREADS (Joe Lane, mgr.): Chicago, Ill., 21-27.
SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert, mgrs.): San Francisco, Cal., 16-27, Portland, Ore., 28-June 3.
STABLE ROSE (Henry E. Harris, mgr.): Chi-
cago, Ill., March 5—Indefinite.
THING, THE (Geo. A. Sullivan, mgr.): Proque-
re, Me., 24.
UNCLE TOM'S CABIN (Al W. Martin's, mgr.): W. E. Kewer, mgr.: Chicago, Ill., 21-June 3.
UNCLE TOM'S CABIN (Leon Washburn, mgr.): Barrie, Ont., 24, Orillia 25, Lindsay 26, Peter-
borough 27.
WALDMANN, EDUARD (J. J. Morrison, mgr.): Owen Sound, Can., 24, Meaford 25, Colling-
wood 26.
WARDE, FREDERICK (Bushman, Mont., 24, Billings 25, Miles City 26).
WHIP (J. O. Williamson, Ltd., mgr.): Auck-
land, New Zealand, 18-June 10, New Plym-
outh 12, Wanganui 13, 16, Palmerston North 15, 18, Christchurch 19-20, Timaru 21, Danmaru 24, Dunedin 25-26, Invercargill 21, 22.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox, mgr.): New York City Aug. 29—Indefinite.
ALBEE (Edw. F. Albee, mgr.): Providence, R. I., May 1—Indefinite.
ALCARR (Belsaco and Mayer, mgrs.): San Francisco, Cal., Aug. 29—Indefinite.
ANNON-GILMORE (Buffalo, N. Y., April 17—Indefinite).
ARCADE (L. O. Mumford, mgr.): Newark, N. J., 1—Indefinite.
ARVINE'S ASSOCIATE PLAYERS (George Ar-
vine, mgr.): Indianapolis, Ind., April 17—Indefinite.
ATWILL, ROY (F. T. Pullen, mgr.): Dayton, O., May 1—Indefinite.
BAKER (Edwin S. Diamond, mgr.): Spokane, Wash., 1—Indefinite.
BAKER, LEE (Minneapolis, Minn., Feb. 26—Indefinite).
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Providence, R. I., Nov. 14—Indefinite.
BELASCO AND STONE (Belsaco and Stone, mgrs.): Los Angeles, Cal., 1—Indefinite.
RELASCO THEATRE (Washington, D. C., May 22—Indefinite).
BRIMORE (Lionel Belmont, mgr.): Washing-
ton, D. C., May 22—Indefinite.
BRUNETT, J. M. (Cobalt Can., Indefinite).
BIRCHFIELD, J. W. (H. W. Bishop, mgr.): Oakland, Cal., Indefinite.
BONTELLA, JESSIE (Buffalo, N. Y., April 24—Indefinite).
BRISTOL (Fred Seward, mgr.): Bristol, Tenn., April 8—Indefinite.
BUTLER, EMM (Warren F. Hill, mgr.): Richmond, Va., May 8—Indefinite.
BURBANK (Olivier Morosco, mgr.): Los An-
geles, Cal., Indefinite.

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COLLEGE (T. C. Gleason, mgr.): Chicago, Ill., Nov. 7—Indefinite.
COLONIAL PLAYERS (Tim Scanlan, mgr.): St. Paul, Minn., April 17—Indefinite.
COLUMBIA PLAYERS (Frederick G. Berger, mgr.): Washington, D. C., April 17—Indefinite.
COOK (Battle Creek, Mich., May 6—Indefinite).
CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 29—Indefinite.
CUMINGS (M. Appell, mgr.): Pittsburg, Mass., Feb. 27—Indefinite.
DALLEY-WIMMER (Alton, Ill., Indefinite).
DAVIDSON (Eugene Moore, director): Milwaukee, Wis., April 23—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 5—Indefinite.
DAVIS'S PLAYERS (Edwards Davis, mgr.): Louisville, Ky., March 20—Indefinite.
DIEHL (Legal Robinson, mgr.): Cleveland, O., May 8—Indefinite.
DOMINION (Ottawa, Ont., April 24—Indefinite).
DOMINION PLAYERS (W. H. Lawrence, mgr.): Winnipeg, Man.—Indefinite.
DORMOND-FULLER (Shreveport, La.—Indefinite).
DOROTHY (Hutchinson, Kan., April 10—Indefinite).
EMPIRE (W. J. Carey, mgr.): Syracuse, N. Y., May 22—Indefinite.
EMPIRE (Spitta and Nathanson, mgrs.): Providence, R. I., May 8—Indefinite.
EMPIRE (Monte Thompson, mgr.): Holyoke, Mass.—Indefinite.
FAMILY (Lancaster, Pa., March 18—Indefinite).
FORBES (Gus A. Forbes, mgr.): Stamford, Conn., Nov. 28—Indefinite.
FULLER (Kalamazoo, Mich., May 8—Indefinite).
GARRICK (Grand Rapids, Mich., Aug. 21—Indefinite).
GARRICK (D. D. Tarper, mgr.): Salt Lake City, U. S., April 23—Indefinite.
GLASER, VAUGHAN (Vaughan Glaser, mgr.): Detroit, Mich., April 23-June 24.
GOLDEN-WALLACE (Bangor, Me., May 8—Indefinite).
GRAYSON HELEN (N. Appell, mgr.): St. Johns, N. B., May 1—Indefinite.
GRIFFITHS, JOHN (Seattle, Wash., March 28—Indefinite).
HAINES, ROBERT (New York City May 1—Indefinite).
HALL, LOUIS LEON (Trenton, N. J., May 8—Indefinite).
HARVEY (Harvey D. Orr, mgr.): Dubuque, Ia.—Indefinite.
HICKMAN, GUY (Guy Hickman, mgr.): St. Joseph, Mo.—Indefinite.
HIS MAJESTY'S (Montreal, P. Q., May 1—Indefinite).
HOLDEN (H. M. Holden, mgr.): Cleveland, O., March 18—Indefinite.
HUBBON (Union Hill, N. J., May 1—Indefinite).
HUNTER-BRADFORD (Hartford, Conn., May 8—Indefinite).
HUTTON-BAILEY (Bluefield, W. Va., April 4—Indefinite).
IMPERIAL THEATRE (Kilmit and Gas-
solt, mgrs.): Chicago, Ill., Dec. 26—Indefinite.
INGRAHAM, LLOYD (Omaha, Neb., May 21—Indefinite).

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KEENE, LORRAINE (Kerr Amusement Co., mgrs.): Falls City, Neb., May 1—Indefinite.
KRITH (James E. Moore, mgr.): Portland, Me.—Indefinite.
KELLER, EDWARD (Edw. Kellie, mgr.): Se-
attle, Wash., Feb. 18—Indefinite.
KELLY, JEWELL (Chattanooga, Tenn., March 30—Indefinite).
KILPATRICK AND GAMBINO (Minneapolis, Minn., May 8—Indefinite).
KIGHT, ELIZABETH (W. T. Boyer, mgr.): St. Joseph, Mo., May 7—Indefinite.
LANG, EVA (O. D. Woodward, mgr.): Kansas City, Mo., April 30—Indefinite.
LAWRENCE (Del S. Lawrence, mgr.): Spo-
kane, Wash., Dec. 28—Indefinite.
LAWRENCE (Jos. J. Firan, mgr.): Lawrence, Mass., Feb. 11—Indefinite.
LEONE, MAUDE, ASSOCIATE PLAYERS (R. A. Marshall, mgr.): Duluth, Minn., June 4—Indefinite.
LEWIS-OLIVER (St. Paul, Minn., May 7-June 17).
LOWENGAN, LESTER (New Bedford, Mass., April 17—Indefinite).
LONG (Frank E. Long, mgr.): Omaha, Neb., April 23—Indefinite.
LORCH-BITNER (Oklahoma City, Okla.—Indefinite).
LYCERUM (Louis Phillips, mgr.): Brooklyn, N. Y.—Indefinite.
LYCERUM PLAYERS (Walter Hampden, direct-
or): Rochester, N. Y., May 1—Indefinite.
LYRIC (Lincoln, Neb., Aug. 29—Indefinite).
MABEL (Sam Pedden, mgr.): Chicago, Ill.—In-
definite.
MAHER, PHIL (Phil Maher, mgr.): Watertown, N. Y.—Indefinite.
MATLAND, ARTHUR (Glens Falls, N. Y., April 17—Indefinite).
MAJESTIC (H. M. Horkheimer, mgr.): Erie, Pa., April 17—Indefinite.
MAJESTIC (Johnstown, Pa., April 17—Indefinite).
MAJESTIC (N. Appell, mgr.): Utica, N. Y., May 1—Indefinite.
MORRY (Le Conte and Fletcher's): Des Moines, Ia., May 21—Indefinite.
MORISON, LINDSAY (Boston, Mass., May 15—Indefinite).
MURAT (Fred J. Dally, mgr.): Indianapolis, Ind., May 29-Aug. 5.
NELL, JAMES (St. Paul, Minn., April 30—Indefinite).
NELL, JAMES (Fred G. Andrews, mgr.): Min-
neapolis, Minn., April 30—Indefinite.
NEW HAVEN (Well and Darmstadter, mgrs.): New Haven, Conn., April 17—Indefinite.
NORTH BROS. (Frank North, mgr.): Okla-
homa City, Okla., Sept. 18—Indefinite.
O'CONNOR AND HOWE (Washington, D. C., April 10—Indefinite).
OPERA HOUSE PLAYERS (Paterson, N. J.—Indefinite).
ORPHEUM (N. Appell, mgr.): Harrisburg, Pa., May 8—Indefinite.
ORPHEUM (Ferry, Meiden, mgr.): Montreal, P. Q., May 1—Indefinite.
ORPHEUM PLAYERS (Grant Lafayette, mgr.): Philadelphia, Pa.—Indefinite).

PAIGE, MABEL (Chas. W. Ritchie, mgr.): Montgomery, Ala., April 17—Indefinite.
 PARTILLO (W. A. Partello, mgr.): Calgary, Alta., Can.—Indefinite.
 PAUL, GEORGE (Shoberg, mgr.): Toledo, O., Aug. 22—Indefinite.
 PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 22—Indefinite.
 PAYTON, COBB (Corse Payton, mgr.): Newark, N. J., May 1—Indefinite.
 PAYTON, COBB (Corse Payton, mgr.): New York City May 8—Indefinite.
 POLI (S. E. Poli, mgr.): Worcester, Mass., May 1—Indefinite.
 POLI (S. E. Poli, mgr.): Scranton, Pa., Nov. 1—Indefinite.
 POLI (S. E. Poli, mgr.): Springfield, Mass., May 8—Indefinite.
 POYNTER, BEULAH (H. J. Jackson, mgr.): Denver, Colo., May 15—Indefinite.
 PRINGLE, DELIA (G. C. Van Auker, mgr.): Butte, Mont., May 7—Indefinite.
 PROCTOR (F. F. Proctor, mgr.): Newark, N. J., May 1—Indefinite.
 ROBYNS (William Robyns, mgr.): Binghamton, N. Y., May 15—Indefinite.
 RUSSELL AND DREW (Russell and Drew, mgr.): Seattle, Wash., Feb. 26—Indefinite.
 ST. CLAIR, WINIFRED (Earl D. Sipe, mgr.): Danville, Ill., May 1—Indefinite.
 SCHILLER PLAYERS: Atlanta, Ga., April 24—Indefinite.
 SCHILLER PLAYERS: Norfolk, Va., May 1—Indefinite.
 SCHILLER PLAYERS: Birmingham, Ala., April 18—Indefinite.
 SHERVOSS, MARY: Grand Rapids, Mich., May 21—Indefinite.
 SHERMAN, Edna, Ill.—Indefinite.
 SHERMAN, Edna, Ill.—Indefinite.
 SHERMAN, Edna, Ill.—Indefinite.
 SPOONER, EDNA MAY (Edna May Spooner, mgr.): Jersey City, N. J., Oct. 1—Indefinite.
 STEVENS, LANDER: Seattle, Wash., Feb. 12—Indefinite.
 SUBURBAN: St. Louis, Mo., May 14—Indefinite.
 SUTTON (Dick Sutton, mgr.): Los Angeles, Cal., April 24—Indefinite.
 TAYLOR (H. W. Taylor, mgr.): New Bedford, Mass., April 15—Indefinite.
 THOMPSON, FLYNN (Monte Thompson, mgr.): Lowell, Mass., Feb. 1—Indefinite.
 THOMPSON AND WOODS: Brockton, Mass., Dec. 26—Indefinite.
 TRAVERS-VALE: Hoboken, N. J., May 3—Indefinite.
 TREMONT: New York City—Indefinite.
 TURNER, OLAKA (W. S. Barry, mgr.): Wilkes-Barre, Pa., May 26—Indefinite.
 VAN DYKE-BATON (H. Walter Van Dyke, mgr.): Milwaukee, Wis.—Indefinite.
 VAN DYKE-BATON (F. Mack, mgr.): Chicago, Ill., May 1—Indefinite.
 WINTER PLAYERS (Herkimer Amusement Co., mgr.): Syracuse, N. Y., April 17—Indefinite.
 WOLFE (J. A. Wolfe, mgr.): Jacksonville, Fla., March 20—Indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE: Tulsa, Okla., 22-27.
 BROWN, KIRK (C. M. Miller, mgr.): St. John, N. B., 22-June 3.
 CHICAGO (Chas. H. Ross, mgr.): Sydney, Cape Breton, N. S., 17-30.
 DUDLEY, FRANK: Bartlesville, Okla., 22-27.
 EARLE (L. A. Earle, mgr.): Jackson, Mich., 22-27.
 GRAND: Portsmouth, O., 8-27.
 HALL, DON C. (Don C. Hall, mgr.): Appleton, Wis., 22-30.
 HICKMAN, HENRY (James D. Proulx, mgr.): St. Paul, Minn., 14-27.
 LYON COMEDY (Kemble and Sinclair's): Holden, Mo., 22-27.
 MANHATTAN (C. W. Russell, mgr.): Elkhart, Ind., 22-27.
 PICKMETS, FOUR (Willis Pickert, mgr.): Elm, N. Y., 15-27.
 TAYLOR, ALBERT (H. J. Lesauve, mgr.): Hot Springs, Ark., 22-27.
 TEMPEST (J. L. Tempest, mgr.): Pine Grove, Pa., 22-27.
 WINNINGER BROTHERS: Oshkosh, Wis., 22-June 3.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., May 1—Indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 1—Indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Washington, D. C., May 1—Indefinite.
 ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 17—May 27.
 BRIGGS PRINCE OPERA (Edwin Patterson, mgr.): Watphoton, N. D., 24. Fergus Falls, Minn., 25. Detroit, 26. Staples, 27. Clond, 28. Willmar, 29. Montevideo, 30. Madison, 31. Watertown, 1. Huron, 2. Brookings, 3. Springfield, 4. Tracy, 5.
 BRIGGS PRINCE (Edwin Patterson, mgr.): Alameda, Cal., 25. Chardon, 26. Hot Springs, 27. Lead, 28. Deadwood, 29. Belle Fourche, 31. Sturkie, June 1. Rapid City, 2. Philip, 3.
 BERNARD, SAM (Messrs. Shubert, mgrs.): Detroit, Mich., 25-24. Indianapolis, Ind., 25. 26. GALE, RICHARD (Frascoe and Lederer, mgrs.): Lowell, Mass., 24. Fall River, 25.
 CLIFFORD, BILLY "SINGLES" (Bob Le Roy, mgr.): Chicago, Ill., 14-27.
 COUNTRY GIRL: Boston, Mass., May 18—Indefinite.
 CURTIS MUSICAL COMEDY (Florence and Curtis, mgrs.): Salt Lake City, U., March 13—Indefinite.
 DRIMAR MUSICAL COMEDY: St. Louis, Mo., May 28—Indefinite.
 DILL, MAX (Max Dill, mgr.): Saskatoon, Can., 24-27. 28. Brandon, 29. June 3.
 DERRIERE, MARIE (Law Fields, mgr.): St. Paul, Minn., 21-24. Chicago, Ill., 25—Indefinite.
 FOLIES BRIGGERS (H. B. Harris, mgr.): New York City, April 27—Indefinite.
 FOLLIES OF 1910 (Florence Kieffer, mgr.): Denver, Colo., 21-27. Lincoln, Neb., 28. Sioux City, Ia., 29. Omaha, Neb., 31-June 3.
 HAPPY HOOLIGAN (Gus Hill, mgr.): Jersey City, N. J., 22-27. New York City 29-June 3.
 HARTMAN, FERRIS: Los Angeles, Cal., Oct. 18—Indefinite.
 HEART BREAKERS (Mort Slinger, mgr.): Milwaukee, Wis., 21-27. Chicago, Ill., 30—Indefinite.
 HEN-PROKS (Law Fields, mgr.): New York City, Feb. 8—Indefinite.
 HERR, RALPH (John H. Gaites, mgr.): Boston, Mass., May 22—Indefinite.
 HONEYMOON TRAIL (Perry J. Kelly, mgr.): Pittsburgh, Pa., 22-27.
 IDORA OPERA (B. L. York, mgr.): Oakland, Cal., April 17—Indefinite.

ITALIAN OPERA (Mindlin Bros., mgrs.): New York City 15-June 10.
 JACK AND THE BEAN STALK (J. C. Williamson, mgr.): Auckland, New Zealand, July 24-Aug. 8.
 KISS WALTZ (Messrs. Shubert, mgrs.): Boston, Mass., May 20—Indefinite.
 LITTLE MISS FIX-IT (Messrs. Werba and Lussner, mgrs.): Chicago, Ill., May 22—Indefinite.
 LYRIC MUSICAL COMEDY: Portland, Ore., May 8—Indefinite.
 MACDONALD, CHRISTIE (Werber and Lussner, mgrs.): New York City Dec. 25-June 10.
 MADAME SHERRY (Co. A: Woods, Frasse and Lederer, props.): Chicago, Ill., May 14—Indefinite.
 MADAME SHERRY (Co. B: Woods, Frasse and Lederer, props.): Fargo, N. D., 24. Duluth, Minn., 25-28.
 MADAME SHERRY (Co. E: Frasse and Lederer, props.): Toronto, Ont., 22-27.
 MARRIAGE A LA CARTE (Liebler and Co., mgrs.): Chicago, Ill., April 30—Indefinite.
 MERRY MARY: Chicago, Ill., April 15—Indefinite.
 PERKIN STOCK: Chicago, Ill., May 1—Indefinite.
 PINAPORE (Messrs. Shubert, mgrs.): New York City May 20-June 24.
 PINK LADY (Klaw and Erlanger, mgrs.): New York City March 13—Indefinite.
 RING, BLANCHE (Law Fields and Frederic McKay, mgrs.): Portland, Ore., 21-24. Spokane, Wash., 25.
 ROYAL COMIC OPERA (J. C. Williamson, Ltd., mgr.): Wellington, New Zealand, 18-June 7. Dunedin 10-24. Invercargill 26, 27. Oamaru 28, 29. Tamaru 30. Christchurch July 1-18.
 SHERIFF, EDITH (Messrs. Shubert, mgrs.): Chicago, Ill., May 22—Indefinite.
 SHERMAN, JOSEPH F.: St. Louis, Mo., May 7-June 8.
 SHERMAN'S MUSICAL COMEDY (F. A. Wolf, mgr.): Calgary, Albt., March 27—Indefinite.
 SUNDY, SOUTH (G. Gladstone, mgr.): Worcester, Mass., 24. Gladstone 25. Manistique 26. Chetronau 29. Onaway 30. Alpena 31. Harberville June 1. Oscoda 2.
 SURAT, VALERIE (Lee Harrison, mgr.): Philadelphia, Pa., 2-27.
 SWEET SIXTEEN: Boston, Mass., May 15—Indefinite.
 WILL O' THE WISP (Charles Bradley, mgr.): Chicago, Ill., May 16—Indefinite.
 WINNING MISS (Boyle Woolfolk, mgr.): Portland, Ore., 21-27.
 WINTER GARDEN (Messrs. Shubert, mgrs.): New York City March 20—Indefinite.

DE RUE BROTHERS: Littleton, N. H., 24. Whitefield, 25. Lancaster, 26. Groveton 27.
 FIELD, GREATER MINSTRELS (A. G. Field, mgr.): Oshkosh, O., 24. Massillon 25. Alliance 26. Salem 27. Sharon, Pa., 29. New Castle 30.

BURLESQUE.

AMERICANS (Teddy Symonds, mgr.): New York City 8-27.
 BIG BANNER (Frank Livingston, mgr.): Cleveland, O., 22-27.
 BIG GAINST (Columbia Amusement Co., mgrs.): Boston, Mass., 22-27.
 BIG HEN (H. F. Dizon, mgr.): Brooklyn, N. Y., 22-27.
 BON TONS (Ed F. Bush, mgr.): Minneapolis, Minn., 21-27.
 BURLESQUE STOCK (John Grieves, mgr.): Boston, Mass., May 1—Indefinite.
 BURLESQUE STOCK (Law Fields and Wengarten, mgrs.): Chicago, Ill., May 7—Indefinite.
 BURLESQUE STOCK: Washington, D. C., May 8—Indefinite.
 COLUMBIA (Frank Logan, mgr.): New York City 22-27.
 COKE COVER GIRLS (Sam Robinson, mgr.): Toronto, Ont., 22-27.
 CRACKERJACKS (Harry Leon, mgr.): Chicago, Ill., 21-27.
 FADS AND FOLLIES (Chas. B. Arnold, mgr.): Buffalo, N. Y., 22-27.
 FOLLIES OF NEW YORK AND PARIS (E. M. Rosenthal, mgr.): Washington, D. C., 22-27.
 FOLLIES OF THE DAY (Barney Gerard, mgr.): Detroit, Mich., 21-27.
 GAYETY MUSICAL: Minneapolis, Minn., May 21—Indefinite.
 GINGER GIRLS (Lou Hertz, mgr.): Rochester, N. Y., 22-27.
 GOLDEN CROOK (James Fulton, mgr.): Detroit, Mich., 21-27.
 HASTINGS' BIG SHOW: New York City 22-27.
 IMPERIALS (Sam Williams, mgr.): Detroit, Mich., 21-27.
 JARDIN DE PARIS GIRLS (Will Boehm, mgr.): Buffalo, N. Y., 22-27.
 JOEY GIRLS (E. E. Patton, mgr.): New York City 22-27.
 LOVE MAKERS (Sam Howe, mgr.): New York City 22-27.
 LADY BUCCANNERS (H. M. Strouse, mgr.): New York City 15-27.
 MIDNIGHT MAIDENS (Gus Hill, mgr.): Detroit, Mich., 22-27. Chicago, Ill., 29-June 3.
 PARISHAN WIDOWS (Fred Abbott, mgr.): Baltimore, Md., 22-27.
 PAT WHITE'S GAIETY GIRLS (Walter Greaves, mgr.): Boston, Mass., 22-June 3.
 QUAKER BELLES: Philadelphia, Pa., 22-27.
 QUEENS OF THE JARDIN DE PARIS (Joe Howard, mgr.): Brooklyn, N. Y., 22-27.
 ROBINSON'S CRUSOE GIRLS (Chas. Robinson, mgr.): Brooklyn, N. Y., 22-27.
 ROSE SYDNEY (W. S. Campbell, mgr.): Toronto, Ont., 22-27.
 RUNAWAY GIRLS (Peter S. Clark, mgr.): Pittsburgh, Pa., 21-27.
 SERNAPERS (George Armstrong, mgr.): Philadelphia, Pa., 22-27.
 TROADERON (Chas. H. Waldron, mgr.): New York City 15-27.
 VANITY FAIR (Gus Hill, mgr.): Chicago, Ill., 21-27. Detroit, Mich., 28-June 3.
 WASHINGTON SOCIETY GIRLS (Lon Watson, mgr.): Brooklyn, N. Y., 22-27.
 YANKER DODDER GIRLS (Sol Myers, mgr.): Chicago, Ill., 21-27.

CIRCUSES.

BARNUM AND RILEY'S: Cincinnati, O., 24. St. Louis, Mo., 25. Indianapolis, Ind., 27. St. Louis, Mo., 29-June 20.
 BUFFALO BILL'S WILD WEST: Lowell, Mass., 24. Lynn 25. Salem 26. Newburyport 27. California FRANK (C. F. Rhodes, mgr.): New Berlin, N. Y., 24.
 GENTRY BROTHERS: Danville, Ill., 24. Brantford, Ont., 25.
 HAGENBUCK WALLACE: Butler, Pa., 24.
 HONEST BILL'S: Clarkson, Neb., 24. Howell 25. Defoe 26. Snyder 27.
 101 RANCH WILD WEST (Miller Bros., mgrs.): Rome, N. Y., 24. Oswego 25. Rochester 26. Batavia 27. Buffalo 29. 30. Canandaigua 31. Syracuse June 1. Utica 3. Norwich 5.
 RINGLING BROTHERS: Albany, N. Y., 26. Boston, Mass., 29-June 3.
 ROBBINS, FRANK A.: Hackettstown, N. J., 24.

SPARKS' JOHN H.: McKees Rocks, Pa., 24. STARRITT'S (H. S. Starritt, mgr.): Brooklyn, N. Y., 22-27.

MISCELLANEOUS.
 BARNUM, HYPNOTIST (H. G. Barnum, mgr.): Duluth, Minn., 17-24. Hibbing 25-28. Virginia 29-June 3.
 FRIARS' TROLOIC (Friars' Club): New York City 23. Atlantic City, N. J., 29. Philadelphia, Pa., and Baltimore, Md., 30. Pittsburgh, Pa., 31. Cleveland, O., June 1. Cincinnati 2. St. Louis, Mo., 3. Chicago, Ill., 4.
 HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Cleveland, O., April 30-May 27.
 HOWE TRAVEL FESTIVAL (Lyman H. Howe, mgr.): Kansas City, Mo., May 7-June 17.
 LONDON'S VAUDEVILLE: Stuart, Ia., 22-27.
 NORWOOD'S HYPNOTISTS (M. H. Norwood, mgr.): Grand Rapids, Wis., 22-27.
 RAYMOND, THE GREAT (Maurice F. Raymond, mgr.): Bilbao, Spain, 12-24. Villalba 25-28. Barcelona June 1-15. Turin, Italy, 17-24. Milan 25-July 7.
 ST. DENIS, RUTH (Henry B. Harris, mgr.): Spokane, Wash., 25. 26.
 VICTORIA, VESTA (Col. W. A. Thompson, mgr.): Chicago, Ill., 20-29.

MINNEAPOLIS.

Ernest Glendinning Added New Laurels—Frances McLeod a Favorite Here.

After a week of The Gay Lord Quex, the Neill co. at the Metropolitan presented Secret Service week of 14. Arthur Byron scored as Thorne, Adelaide Keim was Edith Varney, and the other leading roles were in the hands of Frances Adler, Amelia Maybama, James T. Gallaway, Oliver Shute, Allan Marmann, and Ernest Glendinning, who carried off the honors of the performance by his brilliant work as Wilfred. Fanchon, the Orick, will follow. James Neill has relinquished his interest in the co. and it will be known as the Byron-Keim Stock co. As seen 14-20 in Mary Jane's Pa. Following a week's revival of Billy, in which Bert Walter carried off the honors, Lee Baker and Edith Evelyn won new laurels in the leading roles. Alice Hill was the child, and the other roles were all in capable hands. Frances McLeod, a Minneapolis girl and a favorite of former stock days, returns as second woman with the Lyric co., and George Baldwin, a newcomer, made a favorable impression in a role without much opportunity. The co. will move to the Shubert for the summer season, opening 21 with The Waldrwind. The Kilmt and Gansco co. at the Bijou, after opening with Monte Cristo, followed 14-20 with The Squaw Man. Willis Hall and Edith Mac Hamilton have the leading roles. East Lynne will follow.

JERSEY CITY.

The Easiest Way Draw Big Houses—Edna May Spooner as a Comedienne.

The Easiest Way was the attraction at the Majestic 15-20 to excellent patronage, and the splendid play gave the best of satisfaction. It was staged in a perfect manner and the co. was a capital one. Frances Starr as Laura Murdock was delightful from start to finish, and her delicate discretion was recently applauded. Joseph Kilgus as the cynical Brockton was excellent. Edwin Robins as Madison, the newspaper reporter, was fine. Louise Randolph as the ex-actress was strong and she crowded the star close for honors. Violet Reed as the colored girl was at her best, and Olive Grove kept up her reputation for good work. Augustus Phillips, Nell Barrett, William Pinkham, L. J. Fuller, Harry Fisher, and Bob Spooner had small parts, but, as usual, they were parts that stood out from the crowd. Florence Hill as the colored girl was a serious leading woman. A large co. was required to portray the author's ideas and the co. did him justice. Edna May Spooner as the dashing drummer was fine. 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MOTION PICTURES

"SPECTATOR'S" COMMENTS

IN the remarks previously made in these comments advising brevity in writing picture plots or scenarios, nothing new or startling has been urged. "Make them short" has been the plea of every producing company since the beginning, and all writers with any knowledge of the subject have urged the same thing in some form. One of the best of these writers, Epes W. Sargent (Chicot), who is especially well equipped for discussing the matter, having been employed for some months editing and reading scenarios for a leading producer, published an article in *The Film Index* of Jan. 28, in which he went into the "technique of the scenario" quite fully. While he refused to place any limit on the length of the scenario, pointing out very consistently that "if you write your story in action and as tersely as possible you need not count your words," he nevertheless illustrated what he meant by the word "tersely," by giving several sample scenes from his own idea of a proper

lished on this page recently as this writer's idea of a model for brevity was selected, among other reasons, because it permitted extreme condensation without depriving the director of any essential information that would aid him in effective production. Epes W. Sargent, in a recent article, declares that the so-called model went too far in this direction. Indeed, he grows quite indignant over the matter, saying that it may mislead new writers, who look to *The Spectator* for advice. He goes so far as to say that "the average editor would throw the script back in its envelope unread." The *Spectator* refuses to believe this. He particularly refuses to believe that Mr. Sargent would have done it, because the story, regardless of its written form, is one of the strongest picture stories ever produced by any company. To have rejected it unread, or, having read it, not to have recognized the strength of the plot, would have been tantamount to saying that the scenario editor was a stupid, incompetent ignoramus, which Mr. Sargent unquestionably is not. If, however, he is right in declaring

referred to, which appeared in *THE MIRROR* of April 26. Such brevity was also shown in a later *Mirror* in reducing Mr. Craw's forty-three words down to five. In both cases the details and fancy descriptive writing that were eliminated were only such as this writer believes could be safely left to the director's judgment and imagination.

Mr. Sargent's remarks regarding *The Spectator's* reduction of Mr. Craw's forty-three words to five are especially hilarious, and he proceeds to offer his own improvement. The *Spectator's* five words were: "Veranda. Porter proposes to Virginia." Mr. Sargent's amendment is: "Veranda. Porter and Virginia enter from house—they chat for a moment—Porter proposes with old-fashioned gallantry." He justifies this increase of words by the claim, very well founded, too, that in matters of detail in working out a scene the scenario author "may suggest a layout of scene that might be more effective than that the director might devise." We need not quarrel with



ENOCH ARDEN SAILS AWAY



HOME IN HIS ABSENCE

SCENES FROM "ENOCH ARDEN" (BIOGRAPH, TWO REELS) SOON TO BE ISSUED

scenario, in which there appeared a number of admirable examples of brevity. For instance, not to quote the shortest, here is scene 6: "Bare stage—piano down stage—girls having voices tried—Beth enters—shows card—voice tried—approved—given contract—exit." It might be argued by some funny fellow that no explanation is given here as to how Beth had her voice tried. Did she sing through a megaphone? Was she sitting down or standing up? or was she on her left ear, with her heels in the air? Did the director try her voice with a yard stick or a pint cup, and when he approved did he do so by wig-wagging with his feet? These would be silly objections, of course. The director is supposed to be something better than a blockhead, and if he is given just a fair indication of what is meant, he is supposed to carry it out consistently.

The scene quoted above from Mr. Sargent's model scenario could easily stand further pruning without robbing the director of anything that he ought to know to produce the scene as intended, but there is no need of being capricious or hypercritical over these matters. The point is to tell no more than is absolutely necessary to convey the action, so that the director can carry it out intelligently. One writer will naturally use a dozen words, where another will say the same thing in a half dozen. It doesn't matter much, so long as the manuscript doesn't run into unnecessary lengths. When it is too long—say one thousand or two thousand words, or longer—any scenario reader is apt to balk at it. He will read the short and snappy ones first, leaving the long stories for more time, which sometimes never comes. Moreover too many words with too much useless detail must inevitably obscure the big central idea of the story, and in the motion picture more than in any other form of action the naked central story or plot is the essential thing. Hence the necessity, as this writer has repeatedly stated, of reducing the story to a single paragraph as is required by several of the picture producing companies, whether the story has been written out in proper scenario form or not.

The subject for the sample scenario which was pub-

lished on this page recently as this writer's idea of a model for brevity was selected, among other reasons, because it permitted extreme condensation without depriving the director of any essential information that would aid him in effective production. Epes W. Sargent, in a recent article, declares that the so-called model went too far in this direction. Indeed, he grows quite indignant over the matter, saying that it may mislead new writers, who look to *The Spectator* for advice. He goes so far as to say that "the average editor would throw the script back in its envelope unread." The *Spectator* refuses to believe this. He particularly refuses to believe that Mr. Sargent would have done it, because the story, regardless of its written form, is one of the strongest picture stories ever produced by any company. To have rejected it unread, or, having read it, not to have recognized the strength of the plot, would have been tantamount to saying that the scenario editor was a stupid, incompetent ignoramus, which Mr. Sargent unquestionably is not. If, however, he is right in declaring

Boah on such a shallow conception of the ideal picture play! It is not the typewritten form nor the pretty words that ever see the light of the screen, except where a letter or a caption is introduced. It is the idea or story underneath and the manner in which it is conveyed that counts most. If any manufacturers are selecting their material on the basis of scenario form alone they will do well to correct their methods at once. These details have their uses, to be sure, but they should be held subordinate to the main thing, which is the meat in the nut—the story that is told. It is this story that needs discovering, elevating and building up first of all. Mere script form, however much it may aid the director, can far better take care of itself than can the story.

But, as already said, elegance of scenario form has its uses, coming always after the story. It would be idle to say that two good stories sent to manufacturers by different writers—one perfectly written by Mr. Sargent, for instance, and the other a crude synopsis, prepared, let us say, by *The Spectator*, would fare equally well. Hence after the good story has been invented it is of advantage that it be written out in the best form for the purpose. Hence, also, it is that incidental attention has been paid in this section of *THE MIRROR* to the matter of scenario technique. The *Spectator* has urged, and will continue to urge, brevity as one of the first rules of scenario composition—not brevity that omits any essential point of the story or incidental action, leaving the director entirely in the air, but brevity that eliminates every possible detail that any director, better than half witted, should be able to imagine as following logically the few necessary details that are set down. This sort of brevity he believes is shown in the so called model scenario already

this general opinion, but in Mr. Sargent's exemplification of it, it would be interesting to have him point out what, if any, odd or original details he has added to *The Spectator's* five words quoted above. Wherein has he suggested "a layout of scene that might be more effective than that the director might devise?" Is it the entrance from the house to the Veranda? How else could they enter? Climb over the railing? Perhaps it is the "chat for a moment." Jehosaphat! Is his opinion of directors so low that he considers a "chat for a moment" a valuable suggestion for a novel layout of scene—something "more effective than that the director might devise?" Go 'long, friend Chicot, quit your fooling! Or is it that Mr. Chicot's experience has been with just that type of director? We have left, then, as an addition to *The Spectator's* five words, only the words "with old-fashioned gallantry." Here, it may be admitted, is a detail of some value—a detail, however, that *The Spectator* judged would be assumed by the director, since the characters of the people involved could have permitted no other kind of proposal. It could hardly be supposed that Porter would propose like a Digger Indian. Still, the words might be of some use, especially with Mr. Sargent's type of directors: so let the amendment stand: "Veranda. Porter proposes to Virginia with old-fashioned gallantry."

This correction or amendment which *The Spectator* concedes to Mr. Sargent's superior knowledge and experience recalls a somewhat similar case that occurred quite a number of years ago, when this writer was a cub reporter. Jim Stewart, a negro character of the town, had hit his wife over the head with an axe, causing a gash, which the cub reporter stated in his paper was "two inches long." Owing to the structure of the head that had been hit, no particular harm was done, and, owing also to the lady's disinclination to prosecute, Jim was soon out of jail. His first business was to visit the newspaper office with blood in his eye. Cornering the reporter, he demanded:

"Is yo' de gen'man what put dat piece in de papah?"
"Yes. What's wrong with it?" was the reply.

"Nuf wrong wif it; dat's what dey is," continued Jim. "An' ah demands a contraction."

"All right," said the reporter, "if any misstatement has been made we will be glad to correct it."

"Ah wants yo' all to say," said Jim, with great emphasis, "dat, dat gash what ah cut in mah wife's head wan't no two inches long. Hit was only an inch an' a half long."

Needless to say, he got the "contraction," with sundry trimmings, that appeared to please him immensely. It is hoped that The Spectator's accepted amendment will be equally agreeable to Mr. Sargent.

Before concluding these remarks inspired by Mr. Sargent's challenge, and which it is trusted may be of some assistance to scenario writers, if only to impress them still more with the idea of reasonable brevity in scenario drafting, reference may be made to a few errors in statement of fact which Mr. Sargent makes in his most recent article regarding The Spectator and his expressed opinions. These errors are, of course, inadvertent, but they are none the less important. He says: "The Spectator admits that he is not familiar with script forms"; again: "He himself admits his ignorance of script form." This writer has never admitted anything of the kind. He has seen and read many manuscripts of scenarios—many that have been called models by directors—not so many as Mr. Sargent, but enough on which to base an intelligent opinion. What The Spectator did say, and to which Mr. Sargent probably refers, was that he did not have "access to original manuscripts," meaning at the time of writing. Next, Mr. Sargent says: "Spectator recently

INCREASING RELEASES.

The Licensed Companies Will Produce Five Reels Per Day—No Falling Off in Quality Probable.

The Edison licensees have inaugurated a new policy in film releases, looking to an increase of output. For the past year the releases have numbered four each day, but during the month of June the daily releases will be brought up gradually to five per day, making a total of thirty reels per week of new output. The individual companies that will participate in this increase are Selig, Kalem, Vitagraph, Pathe, Essanay and Lubin. This will make the output of the several companies as follows: Biograph, two per week, Edison three, Essanay three, Kalem three, Kleine Eclipse one, Kleine Gaumont two, Lubin three, Melies one, Pathe five, Selig three. Vitagraph four.

Selig is the first company to commence the increase, having announced a new release for May 23 and each following Tuesday. The others will follow, Kalem adding a Monday release, Vitagraph one on Wednesday of each week, Pathe Thursday, Essanay Friday, and Lubin Saturday. The new schedule of releases will then stand as follows:

Monday—Biograph, Kalem, Lubin, Pathe, and Selig.
Tuesday—Edison, Essanay, Gaumont, Selig, Vitagraph.
Wednesday—Edison, Kalem, Pathe, Eclipse, Vitagraph.
Thursday—Biograph, Lubin, Melies, Selig, Pathe.
Friday—Edison, Essanay, Kalem, Pathe, Vitagraph.
Saturday—Essanay, Gaumont, Lubin, Pathe, Vitagraph.

ENOCH ARDEN IN TWO REELS.

The Biograph Company will soon issue a two-reel subject adapted from the poem of Enoch Arden, which will be looked forward to with lively anticipation by the picture public generally, particularly in view of the specially finished character of previous Biograph productions dealing with higher class subjects. On this point, however, the Biograph people display their usual reticence, being merely content to announce the film without any laudatory claims as to how good it will be. Consuming two reels, the story has been so divided, it is said, that each reel will be an intelligible story in itself. The first reel ends with Enoch Arden a castaway. Careful selections from the poem take the places of the usual inserted captions. The film was made in California and from the illustrations printed on this page it will be seen that the backgrounds are peculiarly appropriate and artistic.

MR. TAYLOR AND MISS LEONARD QUIT.

Stanner E. V. Taylor and Marion Leonard are no longer with the Reliance Company, and James Kirkwood has been appointed director. The change took place last week.

Mr. Taylor is known as one of the most successful scenario writers in the country, and although he has never made pretensions as a director his work with Reliance films has proven to be wonderfully effective in many particulars. Miss Leonard, who is Mrs. Taylor in private life, is one of the most popular leading ladies in the motion picture ranks. Mr. and Mrs. Taylor sail for Europe this week, taking a long deferred vacation. No state-



THE LONELY CASTAWAY



THE RETURN AND DISCOVERY

SCENES FROM "ENOCH ARDEN" (BIOGRAPH, TWO REELS) SOON TO BE ISSUED

declared that the plot of any play could be written on the flap of an envelope." The correct quotation was: "A manufacturer will buy a big idea written on the flap of an envelope." Again, Mr. Sargent declares: "Spectator has been used to giving the bare outlines of the story and telling the rest to the director in person." Whether The Spectator has ever tried his hand at scenario writing or not is not pertinent, but this can be said with emphasis: He never told "the rest" nor anything else about a picture "to the director." There are other minor points in which Mr. Sargent apparently misunderstands The Spectator, but only one more need be referred to. He uses these kindly, but misleading, words in closing: "... It is to be regretted that Spectator, who usually speaks with the voice of authority, should err in so important a particular (urging extreme brevity in scenario writing) when application to any film manufacturer would give him the requisite information." The facts are that The Spectator has discussed the subject under consideration many times with directors, manufacturers and scenario editors. Therefore his opinions, whether sound or unsound, were not formed offhand.

This writer has no wish to pose as an authority on any subject he discusses, and he distinctly refuses to go into any pedigree of qualifications to establish himself as an authority. Readers must take what he writes for what they may think it is worth—these comments must always speak for themselves. If they prove the writer of them to be misinformed, or to be drawing erroneous conclusions, such results cannot be long concealed, and "Spectator's Comments" must be discredited by just that much. In the meantime it may be taken for granted that whatever either The Spectator or Mr. Sargent may think or write on the question of scenario brevity will have only incidental and comparatively insignificant effect on the development of this new form of literature.

THE SPECTATOR.

Coming at the opening of the Summer season, when the demand for new reels is at the lowest, owing to the Summer closing of many houses, this increase is considered most significant. It is held by some to indicate still further increases before next Fall, with a view probably of supplying the demand of the many houses located in competitive districts, for programmes of films differing almost entirely from those shown by neighboring houses. At the present time, where four reels per day with daily changes are shown in any theatre taking the licensed service, the entire output is consumed, and it follows that other neighboring houses must eventually or simultaneously show the same pictures. By increasing production this difficulty among them is overcome to a certain extent. In towns where the policy of changing programmes only twice or three times per week prevails, this complaint has not operated, but even in such towns there should be an advantage in the larger number of releases, giving the houses a greater latitude in the selection of programmes.

It was formerly argued that increased production by any one company might be accompanied by a falling off in quality, due to the possible greater haste employed in preparation, rehearsals, etc., and this view has been expressed in these columns at different times. It must be admitted, however, that in actual practice the fear has not been justified. When the Kalem Company increased from one to two reels per week there was no falling off in quality. On the contrary, there was the same steady improvement that had been previously shown. It was the same with the Vitagraph's increase from two to three reels and the Edison's increase also from two to three reels, as well as all other increases that have occurred in the past among licensed companies. Instead of deteriorating or standing still the companies advanced their quality. So it may be argued quite safely that the same rule will hold good in the coming increase of production or any further increases that may follow.

ment has been given out as to the reason for the apparently sudden resignations, and the announcement came somewhat as a surprise, as it was understood that Mr. Taylor and Miss Leonard had a long time contract with the company. It is reported, however, that there was internal friction that finally resulted in mutual cancellation of the contracts.

Mr. Kirkwood, who succeeds Mr. Taylor as director, is already widely known to picture patrons as a capable actor.

EDISON HISTORICAL FILMS.

The Edison Company, which announced some months ago a projected series of films dealing with American history, now states that the first release of this class will be The Minute Man, which will come out some time in July. It will include the Battle of Lexington. The second film of the series will deal with Tecumseh, and others will follow in which Runkle Hill, the Declaration of Independence and other important events in the Revolutionary War will be the principal features. The Edison producing forces have been taking the greatest possible care to attain historical accuracy and to make the films at the same time strongly interesting, realistic and correct in atmosphere.

VITAGRAPH NOVELTIES COMING.

The Vitagraph players have just completed a Russian picture of the sixteenth century, which will show the social and political conditions of historic Russia. This will not only be instructive but marvelously spectacular, in the great crowds in the market places and before the halls of justice. Another contribution to the demand of the entertainment public will be a circus picture, and it will be a most faithful portrayal of "the knights of the ring" and their life under the canvas, full of variety, adventures and daring.

Reviews of Licensed Films

Mechanizing the Cook (Selig, May 15).—These play farce in which two children per-
petrate violent pranks on the cook, is in this
film quite amusing because there is a logical
reason for it. The cook is a terror, and neither
the mistress nor master can discharge her. The
children now take her in hand and drench her
with water, knock her over with a swinging
weight, sick the dog on her, and finally blow
her up with dynamite after which she is glad
to go.

Dear, Kind Hubby (Selig, May 15).—
There isn't much to this plot, but the Selig
comedian gets out all there is. Hubby proposes
to do the housework when his wife has a head-
ache. He experiences the usual troubles in the
kitchen, and some that are not usual. Finally
arrives and completes the dinner. But awful
Hubby fails to tell his wife of the help he has
had and blandly accepts her praise for the fine
meal that he serves.

The Accomplish (Pathe, May 15).—We
have here one of the best of the occasional ex-
amples of superior French picture drama and
acting, in which subtlety of plot and interpreta-
tion are most pronounced. The work of the lady
playing the actress is exceptional for grace and
effective expression. She has a love of crim-
inal mind, who determines to rob her wealthy,
titled admirer. The nobleman invites her to
supper at his house after the theatre, and the
criminal lover slips her a note as she is leav-
ing, telling her to open a lower window for him.
At the house the nobleman shows her his safe
containing his money and jewels, presenting her
with a ring. He also shows her the burglar de-
vice, which is arranged to discharge a con-
cealed gun when any one opens the safe, except
in a secret way. The explosion causes her to
faint, and he opens the window for air. Through
this window the burglar enters, while the ter-
rified actress at table in the next room is seek-
ing some excuse for getting back to the safe
room to warn her lover. She dances, and in
dancing opens the door. When the infatuated
nobleman follows, she entices him away with
playful caresses and a sly kiss. In the end
she is unsuccessful, the burglar opens the safe
and is killed, the actress, all deception over,
faints in grief upon his body.

The New Dress (Biograph, May 15).—
After their betrothal and marriage they went
to the market together each day, this Mexican
maid and man, with the old father and the
donkey. One day in the market place she be-

came enamored of a dress. He paid a deposit
on it, and promised to make up the deficiency
from his day's sales. She returned happy in
the thought of her new acquired liberty, but
when he returned late that night, he told her
he has lost it. Next day she hunted for the
dress, and found it on another woman—given to
her while he had been filled with the spirit of
wine. Gradually her grief crossed her, but the
desire for the return of her dress was lost at
the sight of her new born babe, which brought
back her reason to her. The action of the
picture maintains excellent atmosphere and the
characters are typical, emphasizing the fact the
expression of human emotions through each in-
dividual character is more to be desired than
the parade of beauty or the personality of a
player.

The Angel of the Slums (Lubin, May 15).—The general atmosphere of this story is
excellent, and it is on the whole smoothly and
clearly presented. The letter in the first scene
seems to be a mistake, as it had absolutely
nothing to do with the story. The pretty slum
worker meets the gang in a back saloon, where
she has come to distribute tracts. She is pro-
tected from insult at the hands of the leader
by one of his men. She resolves to save his
soul. Visiting their den she overhears them
plot a robbery, and follows. If it was sup-
posed to be evening, it was not indicated. She
meets her champion outside and bids him fly, as
the police are coming. He gives the warning to
the others, and escapes. She returns to the mission.
Here he is soon joined by the rest of the gang,
who presumably must have traced him thither,
though people pursued by officers do not have
much time to trace. She hides them all for his
sake, and lies when the police come in. Then,
of course, the managers are more than grateful,
and leave their champion with her to begin his
reformation. One hardly likes to criticize the
little lady's methods, but doubtless if she had
been a little older she would have adopted a
different mode of procedure, more consistent with
what she was supposed to stand for. Pearl
White is the very pleasing maid, and doubtless
under her new direction will show great devel-
opment. Albert McGovern gave a natural rep-
resentation of his character, and the leader of
the gang is deserving of mention.

**When a Man's Married His Trou-
bles Begin** (Vitaphone, May 15).—A bright,
humorous comedy of mixed character is well
constructed and worked out in this film. In
this case it is two cameras that are exchanged.

A young husband, tired from overwork, is packed
off to the country by his wife, and told to take
snapshots of nature. He meets a reporter friend
on the train off on an assignment. The re-
porter takes a number of pictures of dramatic
ladies in costumes. The cameras are exchanged
on the return trip, and of course there is much
domestic trouble when the films are developed,
until the reporter sets the matter straight by
returning the other camera and bringing the
films on nature. The acting while acceptable
leaves something to be desired in the way of
transition and subtlety of emotion necessary to
comedy—in other words shading. As may be
seen the story is rather obvious in its conclu-
sion.

In the Baggage Coach Ahead (Edi-
son, May 15).—The poem of this name is pre-
sented in pictures that fully realize the spirit
of this old familiar composition. Much of the
success of the film is due to the whole souled
portrayal of the young husband (Guy Coombes).
It is altogether a very sympathetic and deli-
cately rendered picture of artistic merit and worth.
The baby held by the lone man passenger an-
noys his fellow travelers until he tells them of
his wife in the baggage car ahead—her going
to the new home and the joy of it, then the
sorrow that brought him there in their presence.
Each scene rises out of the screen and fades
away for another—an admirable effect for such
a picture.

Billy in Trouble (Pathe, May 17).—Billy
Quirk as Billy, the young husband in this com-
edy film, plays with his usual effect and with
rather less than his usual confidential explana-
tions to the front. The story, however, is not
overburdened with novelty or wit. He and his
wife quarrel because she saw him with his arms
around another lady—her former rival. Billy
was innocent, however, as he was only trying to
clasp the lady's neck. In the argument that
followed Billy's wife choked him, and he
played possum to her great horror and re-
gret. She thought she had killed him. She
gave herself up to the police, who, on investiga-
tion, found Billy alive and laughing, after
which reconciliation followed. The choking epi-
sode would seem more fitted to farce than to
comedy, which was the spirit in which the pic-
ture was played.

A Tragedy in Toyland (Kalem, May 17).—This trick picture has some elements of
novelty, in the fact that there is an amusing
story told—amusing even if it did end in the
untimely death of the fair doll lady. The trick
idea, however, is quite old, though not recently
seen in pictures, which may excuse it. Dolls
are made to appear as if alive, and moving
through the several scenes. Two doll officers in
love with a doll lady fight, a duel in the midst
of which the latter is slain. The trick pic-
tures are introduced and closed by scenes in a
child's nursery that appear to mean nothing.

The Bankrupt (Gaumont, May 16).—The
treatment accorded this story and the delicate,
graceful and clever acting and directing make
this a highly entertaining and artistic film. The
settings are exceptionally good, the light effect
in the chamber being particularly pleasing; also
the two battles on the phone with the train
conductor between the novelty. When Roseau-
eau's daughter is in love with Harry Clarkson, his secretary, he bade
the young man go to his uncle's gold fields, and
if after two years he returned successful he
should have his daughter in marriage. He re-
fused the hand of his daughter to Kober, the
rich financier, as he could not persuade his
daughter into a loveless marriage. Two years
after this Kober instigated the young man's ruin.
Roseau-
eau was prevented from suicide by his
daughter, and his debts were canceled by the
return of Harry Clarkson, who had discovered a
gold mine near his bride's home with
a half a million dollars. The redemption and deli-
cacy with which the man and maid expressed
their love might well be patterned and studied.

**Wild Animals, Their Care and
Treatment in Captivity** (Edison, May 16).—This is a descriptive article in pictures
of the Lincoln Park Zoo, Chicago, and presents
to the public a decidedly interesting set of pic-
tures showing not only the animals, but much
of the inner routine work not seen by the aver-
age visitor. Perhaps the most interesting fea-
ture in this work is the distribution of food,
where it is seen in the storehouse, divided or
weighed, and allotted to different keepers for
the numerous kinds of animals. Fifty-four dif-
ferent varieties of food are used at the approxi-
mate cost of \$12,000 per year. Among the
animals shown is the largest herd of thorough-
bred buffaloes in captivity. The operation on the
baby camel's knee and the clipping of the Afri-
can lion's claws are also noteworthy. A gen-
eral exhibition of all the animals is given at
feeding time.

The Juggler's Vengeance (Eclipse, May 17).—There isn't much to this story, and
what there is is acted with intense melodramatic
over-expression. It is a circus story located in
France. The juggler, who throws knives at
the lady standing against a giant background,
takes a poor wanderer into the troupe and the
latter rewards him by making love to the
woman. The juggler's revenge consists of mak-
ing the stranger take the woman's place and
then pinning his hand to the plank with a
knife. The wanderer is glad enough to resume
his wandering, but the lady by pious tears
and the appeals of the other players gets her-
self reinstated in the juggler's affections.

Fishguard Harbor (Eclipse, May 17).—
These are very interesting scenes, showing the
harbor in Wales where Cunard steamers now
arrive from America, with scenes of disembark-
ing from the Mauretania, and the lighters and
the start for London on the Great Western Rail-
way. It was noted that nearly every other per-
son carried a camera.

In and Around Cuba (Edison, May 17).—
It is seldom that a scenic or travel picture is
appreciated and it is therefore significant that
this one was quite warmly received at Keith
and Proctor's Harlem Opera House. For a film
of this class the cinematographer should have an
eye for the interesting features of city or
country and the film should be arranged with
proper captions, all of which are evident in this
case.

How the Hungry Man Was Fed
(Edison, May 17).—The wit of this comedy
story, so thin that had it not been for the
excellent character work of William West as
the tramp and the generally effective manage-
ment of the whole picture, it must have fallen
flat, notwithstanding the name of Richard Har-
ding Davis as the author. However, it is
the film is laughable. The tramp "tonches";
Van Bibber, a club man, several times in suc-
cession, each time getting a half-dollar, on the
plea that he is starving. The last time, Van
Bibber drags him into a restaurant and makes
him eat a meal, which was a difficult job
for the tramp to do, seeing that he had previ-
ously cleaned up the entire free lunch of a
saloon. As a finish Van Bibber makes the
tramp pay for the lunch.

Her Humble Ministry (Lubin, May

18).—One must thoroughly enjoy this story of
the so-called underworld, because it is so natu-
ral. It is utterly devoid of mock sentiment or
cheap crime, as is the drift of many dramas of
this nature. Man is still man wherever he is.
She is taken from her debauched parents and
sent to a reform school. Here the sisters teach
her what is best in life and in the course of
time she has a position in a cheap restaurant
offered her. Here she meets a fellow just out
of prison who refuses to pay for a meal. She
pays for it out of her own pocket and lets him
go. It sets him to thinking and he follows her
that evening and apologizes on the park
bench. He in turn is followed by his pal, who
is very much in a quandary to understand his
friend's actions. She loans him her prayer
book, which ends in their both applying for
positions at the restaurant, where they earn
their first honest meal. The scene in the cheap
restaurant at lunch hour was consistently laugh-
able. Miss Lawrence realizes the role of the
girl in her general understanding manner. Ar-
thur Johnson and Albert McGovern are the
characteristic bad men.

The Maitresse Lady (Biograph, May 18).—This is a capital story of well solved
plot, but there seems to be a tendency to play
straight and then wander into farce. It was
most successful when played as natural comedy,
though the opportunity afforded for a few sig-
nificant points were passed over and the maitre-
sse lady's predicament at the cafe hardly got
over. These points, however, are not so de-
trimental to an amusing and acceptable whole.
The barber much admires the lady, but she
is so busy accepting the advances of a gay young
chap that she hardly has time or inclination
for him. Accordingly he times alone at the
barber-house, while she, a little out of her en-
vironment, dines in the cafe and fails to see
his small box of bonbons, so diminutive in com-
parison to her young and delightful escort.
That evening, however, when the long enduring
barber sees her ride off in the other
automobile, he jumps his unwelcome customer,
climbs up behind the automobile and interrupts
the joy ride by jumping over into the seat,
throwing the fellow out and insisting that she
accept the ring she had hitherto declared made
of brass—a unique and amusing conclusion.

The Redemption of Hawhide (Mellie, May 18).—An amusing little comedy
played in this film with a number of charac-
teristic touches. It relates how the rector has
been assigned by the bishop to Hawhide Texas,
which was imperatively in need of reformation
and where the XXX saloon seemed to be the
chief public building. None of his tractions met
with favor in the eyes of the boys until his
daughter arrived. The next Sunday they all
went to Sunday school, and in an amusing scene
they tried to learn the Ten Commandments.
Later when they all proposed she declared she
would keep company with the fellow who first
learned the commandments. There was an im-
mediate demand for the one and only testament.
The outcome would have been interesting. The
story seemed just begun when it ended.

A Case of High Treason (Edison, May 19).—Thomas N. Henshaw's *The Under Man* is
given in picture of exceptionally fine background,
but the story perhaps suffers from too much ma-
terial, being rather too long to be told clearly
and concisely upon the regulation film. What the
first scene was intended to convey is not clear,
as it seemed to do nothing in character relation.
In the next scene Captain North was seen to
plot something with two rough individuals on
the beach. Later they warlike a young lieuten-
ant who was bearing important papers of
some nature. These were then given to a man
who looked like a Senator. The lieutenant was
court-martialed, but escaped out of his prison
by simply cutting out the window and sliding
down the cliff. Some time later he is seen as
secretary to a South American republic. Then
comes a Miss Norman in her yacht from the
United States. She evidently brings Captain
North with her, and when he sees the young
lieutenant he makes it known that he escaped
from a military prison. It does not seem to do
much harm, however, for it is not indicated that
the lieutenant is in love with Miss Norman.
The president then has North arrested for re-
fusing his invitation to a military dance, when
he declares he will not dance with negroes. A
boatman, his former hireling, gets implicated
in the arrest. He is injured and seeks aid at Miss
Norman's abode. She goes at once to the office
of the president to see the lieutenant, and she
seems very angry about it. Then the lieutenant
does the surprising thing of holding up the
president and compelling him to sign Captain
North's release. The lieutenant makes his es-
cape from the pursuing soldiers by the grateful
hireling assuming his place. They reach the
beach and board the yacht. The scenes and at-
mosphere maintained are exceptional.

The Show Girl (Vitaphone, May 19).—
The show girl's character is made here to rise
superior to that of the man in the case, all of
which might very well be. The story is human
and altogether possible. A young doctor, hap-
pily married, meets the show girl and renews
a former friendship, not telling her he is mar-
ried. But she finds it out and redrafts a letter
he had sent her with a string of pearls, send-
ing it to the wife. Then she calls on the doc-
tor, leaves the pearls, denounces him and re-
mains as a patient while the wife receives the
letter and showers her pleased thanks on her
husband for his generosity in giving her so fine
a present. The husband (Maurice Costello)
might have shown his contrition a bit better,
but the show girl (Helen Gardner) could
scarcely have played her part with finer feel-
ing, while Miss Turner as the wife was pleas-
ing in a part that called for no special effort.

In Blossom Time (Kalem, May 19).—
Somehow this story as worked out lacks homo-
geneous qualities; it does not seem to be well
knit together, although the theme and coloring
are of fine quality. It is a romantic story of
early Florida, telling of a Spanish navigator's
son (Jack Clark), who fell in love with the
daughter of the gardener (Gene Ganttner). The
young man's father took him to Europe after
forcing the girl to renounce him, although she
had already married him secretly, the threat
being that the father would disinherit the son
if she refused. Time went on and a baby came,
which enraged the old gardener, and would sur-
ely have justified the girl in telling him the
truth. However, she left it to the priest to set
the old man's mind right, and humbly waited
for better times, when she arrived when the old
landowner conveniently died in Europe and the
son came home to claim his bride and child.

Sunshine and Shadow (Vitaphone, May 20).—Sunshine is a little white girl in the
South before the war, and Shadow is a little
black playmate a slave on the plantation. Sun-
shine has a birthday party and Shadow, of
course, receives no invitation, but some over-
the-hill, hiding underneath a sofa. Here Sun-
shine hides her new doll, to keep it away from
her guests, for she is a selfish child. Having
the doll thrust at her in this fashion, Shadow
cannot resist carrying it off to her cabin and

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Code word, Stability.

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OLD
St. Augustine
COMING

A Tale of
Jean Lafitte,
the Privateer

JIM and JOE

From the Poem by
HAL REID
Author of
HUMAN HEARTS

Jim and Joe were fishermen, and no two pals could be
Near'der to each other bound than these lads of the sea.

Length, about 1,000 feet.

Code word, Jim.

MAY 25th

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loving it. Her old mammy finds her asleep with it in her arms, and, fearful of the consequences, burns it, telling the child that she only dreamed of it. As the evidence has been destroyed, no one ever knows what became of the doll, excepting old mammy. It will be seen that this is apparently thin material for a full reel subject, but it scarcely seems so as acted by the Vitaphone players. The management of the children at the birthday party was especially effective and natural.

Alkali Lake's Auto (Kessanay, May 20).—Cowboy farce is again presented by the Essanay Western players, with the usual humorous results. Like and another cowboy are in love with the cook and quarrel continually over the right to help her in her work, but she distributes her smiles impartially and succeeds in saving the peace. Like invites her to a horse-back ride, but the rival comes along with a buggy and she rides away with him. Like now turns a disreputable, broken-down automobile and intercepts the pair. The lady cannot resist and she goes with the couple. Then a smash-up happens that ends with the lady in a runaway machine and a smash-up, while like comes puffing along behind on foot. He steals his rival's rig and would take her home, but she will have no more of him, except to give him the beating she deserves. The picture is in fact, but has considerable amusing action and is productive of laughter.

A Still Alarm (Selig, May 18).—This picture taken from the old play is put on in an interesting and entertaining manner. The picture is notable for its effects, both in the interior and without which is an actual fire scene operated by an official city department. Fordham is obliged to discharge Jack with no explanation, but in truth because his old partner has returned and threatened to bring up the past. He also gives the fellow his daughter Jack. Jack goes back to his position on the fire department. In a quarrel with his accomplice the partner knocks him senseless, believing he has killed him. He sets fire to the apartment, and goes to the engine house and cuts the fire wires. It would seem that he accomplishes this all too easily. Jack discovers this, and goes out on a still alarm. He rescues the accomplice, who later confronts his enemy, who is at once arrested, and Jack is reinstated not only in business, but in the heart of the lady.

Paul and Francesca (Pathe, May 19).—This is a colored film presented with the usual grace and magnificence that this company brings to bear on such productions. It is an exceedingly well enacted tragedy, after the best French method, telling the old story of Francesca da Rimini, changed in detail, however, from other versions. Paul is sent to bring Francesca as a bride to Lancietto, the ruler. On shipboard

they fall deeply in love with each other. The latter notices this, and being at variance with his master, Lancietto, he encourages the infatuation, and after the marriage and Paul has left the country, that he might be away from Francesca, he goes to him and persuades him to return. He does so, and the two lovers cannot resist each other. They are found together by Lancietto, who kills them both.

A Close Call (Pathe, May 20).—The train robbery is presented in this film in a unique manner that brings freshness to the story of the train holdup with the lone girl operator. With Henry Walthall in the principal role, the story is agreeably and naturally presented, and is well managed and put together. The lover is in the habit of sending love notes down from the ranch by the net greyhound. On this day he asks the girl to set the day of the marriage. She agrees to any old day, but when the dog returns with the man's answer, he finds the girl bound. Six thugs had entered and learned the time of the arrival of the pay train, and were now sitting in wait for a short way from the station. The girl manages to loosen her bonds, and write back to her lover. The dog takes the note, but she is met by two of the thugs on the track, knocked senseless and left there. By finely managed and conceived scenes the lover and party rush to the rescue. The girl set on the track is of course a theatrical trick, at once seen through by the average intelligence and never considered seriously, because even a thug would hardly resort to such means.

Shooting the Rapids (Gaumont, May 20).—These scenes are taken among the Gorges L'Ardeche, France. Besides the actual rapid shooting it gives views of the natural bridge of Arc, the Tower of Needles, and Lover's Fountain.

Jimmie on a Lark (Gaumont, May 20).—A better title would seem to be Bobby on a Lark, as Bobby, played by the Gaumont infant comedian, seems to carry off the honors of the film. Indeed, the story without his natural personality filled with the joy of living would fall rather flat. The governess and the nurse take a drive with Bobby to the beach. Here he meets a little gray boy, whom much to his elders' consternation, he insists on taking home with him. His insistent dominance wins out, as it does later when he insists on changing clothes with Jimmie, and how it feels to be a beggar. He sallies forth and is assisted out of the grounds by the gardener. He is met by the gray mother and taken to camp. Meanwhile Jimmie in his attire is discovered and kicked out by the governess, or nurse. The kick seemed an uncalled for as lacking in judgment and taste. When Jimmie returns to his beggar mother the two, under very strenuous and difficult circumstances, drag him back home.

Reviews of Independent Films

Indian Brave's Conversion (Yankee, May 15).—There is nothing striking in the story, good or bad, and the acting would come under the same general classification. The scenery, however, is not Western in appearance in several instances, and again shows the futility of trying to do Western stories in surroundings not suited for the purpose. Much better results are obtained by this company when stories and backgrounds may be made to appear more in harmony. The daughter of a preacher who has located in a Western mining town is loved by a young fellow who has a bad man rival. After the two men have quarreled, the bad man is killed by an Indian and suspicion falls on the girl's lover. The Indian, however, being converted by the preacher, confesses and the accused man, now captured and about to be strung up, is rescued just in time. This "just in time" business appears to be an inevitable ending for a certain inferior class of pictures.

Master and the Man (Imp., May 15).—This is a story of rambling complications and to definite purpose, unless it be to show the idiotic conduct of two crooks and the strangely sentimental affection of one of them for the other an affection so strong that its holder assumed the other man's guilt and persisted in it after the suicide of the guilty man had rendered the deed entirely unnecessary. It is also wondered how he succeeded in going to prison when the pair of young lovers to whom the crook had confessed knew his innocence and would surely have come to his defense. These are but samples of an illogical story, as full of holes as a piece of Swiss cheese. Crook No. 1 is a Babbalanja fellow, who falls in love with a girl. Crook No. 2 is his butler. The girl loves another man. Crook No. 1 steals a lady's necklace and the girl's lover is accused of it by means of a ridiculous maid reading scene. This causes crook No. 1 to confess, so that the girl may be happy, but crook No. 2, not to be outdone in sentimental tomfoolery, substitutes his own confession and goes to prison, while crook No. 1 kills himself. It was well acted.

Damaged in Spite of Themselves (Pathe, May 18).—This is a clever light comedy, played with the most charming grace. The two young people are destined for each other by their parents, but they rebel at such tyranny, each having an ideal lover in mind, quite different from the other. They finally act together and make it up that they will cause their parents to terminate the match. They write anonymous letters to the old folks, one declaring that the young man is a dreadful drunkard and to look at his red nose; the other stating that the young lady has a nervous affliction that causes her to twist up her face. Then the two proceed to make good, to their own delight and their parents' disgust. Just as the scheme has worked out all right, the pair discover that they have really and truly fallen in love and they are therefore obliged to "less up and undo their work."

Bronco Buster's Rival (Bison, May 16).—Here is another scenario from the Bison barrel. The first scene shows some entertaining bronco riding, and when Bob appears on the ranch and falls in love with the owner's daughter and gets a position at the same time, so the title tells—not the action. He takes the girl away from the villain, who invites him to a saloon, where he sets him drunk. Then he makes Bob consent to his accomplice in holding up the fellow sent to the bank by the ranch man. He does so in broad daylight, in front of the bank, and Bob comes along with an extra horse and they both flee to the country. The villain then leaves him while he sleeps, and the pursuers—for of course they are present—come up, and Bob vindicates himself by running after the villain and capturing him. Then the girl, in spite of her short acquaintance, is last seen kissing him.

The Colonel and the King (Thames, May 18).—A decidedly unique little story is unfolded on this film, introducing scenes around and about Ellis Island, the Emigrant Station, and Battery Park. New York.

The story has added charm by the ever pleasing acting of the clever little Marie Filles. When at the death of his father little George IV. of Saxonia ascends the throne, the coronation is interrupted by an usurper. George is imprisoned, but the jailer cannot complete his mission to take him to prison, for he brings an English woman going to America to take the boy along with her. At Battery Park he is lost, but found later by a policeman, taken to the Pennsylvania Station and shipped West, as his emigrant tag indicates. At the end of his journey he is adopted by a colonel who believes him to be an orphan, and he is forthwith brought up as a young American soldier. When he is traced thither by the powers of Saxonia, he declares he does not want to be a king but an American soldier, and signs away his rights—a sentimental but hardly logical conclusion.

Oklahoma (Powers, May 16).—The action of this play is obscure and indefinite—that is, to the spectator, though no doubt the parties involved may have known what they were doing. Moreover, the hero is criminal. A father and daughter shield him from the sheriff, when they are unable to pay their mortgage and start for Oklahoma, he overtakes them and places a certificate for a land-drawing in her hand. At the drawing this certificate wins. There is evidently some trouble over the matter. The kick seemed an uncalled for as lacking in judgment and taste. When Jimmie returns to his beggar mother the two, under very strenuous and difficult circumstances, drag him back home.

A Matrimonial Surprise (Powers, May 16).—This reviewer is perfectly willing to confess that he has laughed and cried over films quite frequently, but this farce-comedy or comedy-farce or burlesque, or whatever it might be called, did not strike his funny spot. Bill was the president of the club. The five wives of the five husbands piled into the club and dragged the husband home by ear or neck or arm. Bill stuck his finger on the table and solemnly said he was not married. The next night they wondered where he was: one man felt so bad he cried, but Bill was married. His wife did not look that kind of a woman, nevertheless she made him wash for her and in the next picture there were wedding bells. What burlesque of comedy there is seems to be lost in the growth.

Circles of a New Moon (Champion, May 17).—This film has appeared in picture before by the Kalem players. The action of the first scene is not quite clear. The owner of the ranch is evidently, out of sight, but the paper evolved from the not-made known. It would seem as if the ranch would have been through the villain's action and at once made trouble. The ranch then came into the possession of a woman. When she arrived she found the hero and villain indulging in a hot fight. She declared the villain. Later, when all the men were at the saloon, he kidnapped her. Meeting the hero, he shot him in the stomach. He remained consciousnessless, and, after binding up his head, he warned the hero and said, "The lady is the but where she had been taken. Then he married her. The actors show more noise than when last seen by this reviewer. It is not a commendable story as stories go.

His Dream Wife (Bolan, May 17).—The idea for a good farce seems to be present in this film, which possibly with different development in working out the situations might have been made more laughable. Since he must marry and can evidently not do so, he marries a dumb woman. Love making under such circumstances is rather difficult until he finds Doctor Coffit, who restores her power of speech. Then nothing can stop her from talking. More fun, it is thought, would have resulted had she vented her power of speech more on her husband instead of going to the barnyard. However, she does so sufficiently to drive him to Doctor Coffit who makes him deaf and thus he may live in peace. Since this is broad farce, he might have been literally talked to death—a more agreeable notion than deliberately causing an infirmity.

The Harvest (Reliance, May 17).—In this clear, well defined and convincingly acted story

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Length, 1,000 feet

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KALEM BERTIE'S REFORMATION

COMEDY DRAMA

Released Wednesday, May 31st.

Length, 1005 feet.

HER SON

A STORY OF THE WESTERN MINES

Released Friday, June 2d.

Length, 1000 feet.

10 photos of the principal Kalem players, each 7 x 9 1/4 inches in size, for \$1.20, postage prepaid.

Kalem Company, 235 W. 23d St., New York City

It is related how a woman averted a murder and scandal and lost her own happiness, this wife being admirably played by Miss Leonard. Her husband, an artist (Walter Miller), was infatuated with her friend (Gertrude Robinson). He invited this lady to his studio and the note

fell into the hands of her husband. He sets out to kill the artist, but his wife, learning the details over the phone from the maid while among friends, gets to the studio before him, and in a finely rendered scene averts a catastrophe. She then leaves her husband, while the

A POINT GAINED BY INDEPENDENTS.

The preliminary injunction that had been secured by the Patents Company against the Yankee Film Company, William Steiner and others, has been reversed by the United States Circuit Court of Appeals in the following language:

The patent in suit (Edison release patent No. 12,037) has four claims. In March, 1907, it was declared valid by this court as to claims 1, 2 and 3, and invalid as to claim 4. The bill of complaint in this suit was filed in November, 1910, and the complainant has never filed a disclaimer of claim 4.

For CUBAN: The question presented upon these appeals is whether the complainant by its failure to enter a disclaimer of the claim declared invalid by this court has "unnecessarily neglected and delayed," and so lost its right to maintain suits for the infringement of the other claims.

We are certain that all the facts were before us and should consider it our duty to examine the question upon its merits for the purpose of determining whether the Circuit Court should be directed to dismiss the bill. But the complainant insists that it has not had full opportunity to present the facts, and in view of this contention we shall go no further than to say that, in our opinion, the case presented is too doubtful to warrant the issuance of preliminary injunctions.

It is said that the plaintiff's attorneys will proceed to prepare its case and papers to conform with the order of

the court, but in the meantime the Yankee Company is released from injunction restrictions.

A VITAGRAPH FOURTH OF JULY FILM.

One of the busiest days at the Vitagraph Studios this year was on Friday, May 19, in the production of an allegorical picture, which will be released on the Fourth of July. Three hundred extra men were employed to make up a regimental feature of the Grand Army of the Republic. These recruits were taken in hand by "Captain" John Bunny, who showed remarkable ability in drilling them in the manual of arms. His command was wonderful, and when they were ready to march into the picture one would think, it is said, that every one of them had been in service for a number of years. The mounted soldiers were led by "Caribou Bill" Cooper, who was impressive as an officer and set the pace in the charge as his company gallantly dashed forward before the camera. Those who are looking for something especially convincing and of a patriotic nature for the day we celebrate, will do well to keep this picture in mind and watch for its announcement.

WILL COMMENCE RELEASES IN JUNE.

The United Film Company, which was announced recently as a new factor in the Independent field, is authority for the statement that three independent manufac-

turers from the Motion Picture Distributing and Sales Company have joined their organization. Releases will begin in June, it is promised.

KALEM STOCK COMPANY MOVEMENTS.

The Kalem Company has established another stock company in California, making two Kalem companies in that section. It will be located at Santa Monica, on an extensive ranch where there are 30,000 head of cattle and many thousand sheep, giving opportunity for genuine pictures of ranch life. A studio will be erected. The company will be under the direction of P. C. Hadigan. The Kalem company that sails for Ireland has been increased to eleven people, and they will remain in that country until next September. A studio will be erected in a picturesque locality.

DEVELOPING THE ADVERTISING END.

Kinematograph reports negotiations and orders for a new departure in motion picture manufacture along commercial lines wherein business concerns will use this process for advertising purposes. The National Cash Register Company of Dayton, Ohio, is said to be the first to make such a contract. Among other things, pictures of the plant will be taken from a balloon. The contract is said to amount to nearly \$50,000. Several railroads and cereal companies are also on the list.

other man forgives his wife. The settings are excellent. Soliloquies to the camera are far too frequent, however.

The Lighthouse Keeper (Imp., May 18).—There are some capital effects in this film—one in particular, showing the lighthouse tower at night with the light off and on. The story is melodrama, fairly well conceived but reading rather silly. It is admirably acted, except where some of the scenes are dragged out too long for comfort—for instance, the long view of the lighthouse waves and the tedious climb of the old keeper up the lighthouse stairs. A Babermaid (Mary Pickford) marries the fisherman of her choice and turns down his rival, who vows revenge with a big R. She goes out to sea with him in a fishing boat and a storm comes on. The heavy now plots to wreck the party by stopping the light in the lighthouse. The old keeper battles with him, however, wins the fight and lights the lamp. The heavy then takes another drink, goes in the bridge over a river and falls in, leaving the young couple unmolested thereafter.

An Exception to the Rule (Res. May 18).—This is clever, well constructed comedy, and it is pleasantly and naturally acted—a bit mechanical in parts, but certainly clear, and

making its humorous points with excellent force. The two "newlyweds" are very much in love and get along famously until the wife's girl friend (Miss Weber) comes on a visit and tells her that all men are gay deceivers, offering to prove it by sending him a "fake" note making an appointment to meet a lady. Hubby (Mr. Smalley) unwittingly helps the transgression by worrying over the non-arrival of the flowers he had ordered as a surprise for his wife and by wearing, as called for by the note, a white rose given him by the florist. Finally he goes out to hunt up the florist, and wife and her friend are sure he is going to the appointment. So the visitor sets out to meet him. She meets, however, Hubby's friend, to whom he had passed the note along, slaps his face and comes back, still believing that she has proven Mr. Hubby a faithless wretch. It all comes out when the four people confront each other. Man and wife are reconciled, and the two young single people find another love affair under way.

Gunga Din (Powers, May 20).—Rudyard Kipling's poem of this name is here very creditably illustrated in picture. The fight of the opposing forces, and the retreat is well developed, and with the exception of two sets the backgrounds, both studio and exterior, are thorough-

ly in keeping and convincing. Gunga Din did creditable work, and did much better than some of his associates. The film has merit.

Two Girls Are in Love with Foolhead (Itala, May 20).—There is some idea in this film and some reason in Foolhead's madness; therefore he is more entertaining than usual; furthermore the other two characters are permitted to play up to him. The two girls both request him to call at five, and when they find him in a quandary they at once decide to fight a duel. Foolhead is second to both. Stunning him on the head with the butt of their fella, they decide to try pistols where Foolhead up a tree is shot in the seat of his trousers. They decide to try pistols when Foolhead up make a choice, and he is run over by an automobile in attempting to prevent them. They carry his prostrate form to the river to bathe his brow. He tumbles in, and is rescued by two athletes, who walk off with the girls.

A Sonata of Sonals (Beliance, May 20).—This story is well constructed and well put on, and, aside from the desire of the actors to stand in the center of the stage and soliloquize to the camera, the picture is satisfactorily played. It would, however, require more subtle, quieter treatment at the hands of the actors

to make the story strikingly appealing. It tells of a servant who is privately the pupil of a musician. The government offers a prize of honor to the student whose composition will contain the most artistic merit. Moved by the image of the young student who had wilfully flirted with her she composed a masterpiece, only to be disregarded, as she is a servant. The shock kills her, but the old master takes the composition to the hall, wins the prize for her and places the wreath upon her bier—at the same time taking it from the youth.

LICENSED FILM RELEASES

May 22, 1911.

	Feet
(Bio.) The Crooked Road. Drama.....	997
(Pathe) Shooting the Rapids in Japan. Travel.....	130
(Pathe) Boxing Match. Sport.....	923
(Selig) Stability vs. Nobility. Com.	
Drama.....	1000
(Lubin) The Gambler's Chance. Drama.....	600
(Lubin) A Hero—Almost. Com.....	400

May 23, 1911.

(Vita.) A Dead Man's Honor. Drama.....	1000
(Edison) Captain Nell. Drama.....	1000
(S. & A.) The Atonement. Drama.....	1000
(Gau.) The Emperor's Return. Drama.....	795
(Gau.) Swans.....	205

May 24, 1911.

(Edison) Madeline's Rebellion. Com.....	990
(Pathe) Heart of an Indian Girl. Drama.....	1000
(Kalem) The Carrier Pigeon. Drama.....	970
(Eclipse) The Gaul's Honor. Drama.....	582
(Eclipse) On the Frontier of Tibet. Asia.....	420

May 25, 1911.

(Bio.) The White Rose of the Wilds. Drama.....	998
(Selig) Jim and Joe. Drama.....	1000
(Lubin) A Good Turn. Drama.....	1000
(Mellies) The Immortal Alamo. Drama.....	1000

May 26, 1911.

(Pathe) Semiramis. Drama.....	1000
(Vita.) Tim Mahoney, the Scab. Drama.....	1000
(Edison) Hearts and Flags. Drama.....	1000
(Kalem) Tangled Lives. Drama.....	1000

May 27, 1911.

(Pathe) All for Money. Drama.....	1000
(S. & A.) The Lucky Card. Drama.....	1000
(Gau.) Jimmie, the Sportsman. Com.....	510
(Gau.) Alone at Night. Drama.....	480
(Vita.) Fires of Fate. Drama.....	1000

May 28, 1911.

(Bio.) A Romany Tragedy. Drama.....	998
(Pathe) Love Proves Stronger Than Duty. Drama.....	689
(Pathe) Bob's Microscope.....	300
(Selig) A Novel Experiment. Drama.....	1000
(Lubin) The State Line. Drama.....	1000

May 30, 1911.

(Vita.) Cupid's Chauffeur. Com.....	1000
(Edison) The Niece and the Chorus Lady. Com.....	1000
(S. & A.) The Temptress. Drama.....	1000
(Gau.) Science vs. Quackery. Drama.....	970
(Selig) One of Nature's Noblemen. Drama.....	1000

May 31, 1911.

(Edison) It Served Her Right. Com.....	375
(Edison) The Inheritance. Com.....	625
(Pathe) The Flag Didn't Rise. Drama.....	950
(Kalem) Bertie's Reformation. Drama.....	1000
(Eclipse) The Musketeer. Drama.....	588
(Eclipse) The Sleuth. Drama.....	404

June 1, 1911.

(Bio.) Curiosity. Com.....	228
(Bio.) A Dutch Gold Mine. Com.....	769
(Selig) The Rose of St. Augustine. Drama.....	1000
(Lubin) A Game of Deception. Com.....	1000
(Mellies) In Time for Press. Drama.....	1000

June 2, 1911.

(Pathe) Shame on Max. Com.....	390
(Pathe) Loyal Love. Drama.....	604
(Vita.) The Ends of the Earth. Drama.....	1000
(Edison) A Sane Fourth of July. Drama.....	1000
(Kalem) Her Son. Drama.....	1000

June 3, 1911.

(Pathe) His Baby's Doll. Drama.....	1000
(S. & A.) The Infant at Snakeville. Drama.....	1000
(Vita.) A Clever Fraud. Com.....	1000
(Gau.) Mistrust. Drama.....	985



Trade Mark.

BIOGRAPH FILMS



Trade Mark.

Released May 22, 1911

THE CROOKED ROAD

A Road that Leads to Poverty and Woe

Lack of determination is the real cause of most of the sorrow in this world, and this Biograph subject goes far to prove this fact. The husband failing in with evil companions, neglects his wife and child and finally leaves them, as he assumes, to the tender mercies of public charities. About to indulge in a crime of the worst order, that of burglary, his conscience pricks him, and he resolves to do better. Fate attends him and he gets a job in a lumber yard, but is unable to find his wife, as she has moved from the old neighborhood. The wife, taken sick, as a last resort, sends her child to the pawnshop with her wedding ring. The husband happens to be there superintending some alterations when the child arrives, and through this painful episode a reunion is effected.

Approximate length, 997 feet.



Released May 25, 1911

THE WHITE ROSE OF THE WILDS

A Story of the Hills of the West

An unsuccessful old gold-miner is stricken down and dies, leaving three young children to care for themselves. They are a boy of seventeen, a girl of sixteen and a girl of eleven. The boy, inheriting his father's determination, insists that they remain, for he is sure there is gold to be found. Later his efforts are rewarded, and he rushes off to the agent to file his claim. While he is away a trio of thugs break into the cabin, but the pure innocent girl so impresses one of them that he drives the other two off. To him she is as a white unsullied rose blooming here in the wilderness. Her clear eye of innocence awakens his better self and he goes, asking if he may return when he has proven himself worthy.

Approximate length, 998 feet.



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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

Letters to "The Spectator"

A Gene Gauntier Champion.

St. Louis, Mo., May 8, 1911.

To The Spectator:

Sir.—I notice in your issue of May 8 an article entitled "Praise for the Film Ladies," and think the writer overlooked the best of all these leading ladies—viz., Gene Gauntier. Miss Gauntier is not only attractive in face and figure—being very near my ideal of the real American young woman—but she is possessed of the greatest versatility as witnessed by her work. I refer particularly to "The Lad from Old Ireland" and "Little Rosewald Maiden," as well as "Grandmother's War Story" and the Spanish girl in "Old Florida." Also to her great emotional scenes in "Fiddle's Requiem" and to the courtship Louisiana French girl in "When the Dead Return"; also as the Salvation lassie in "Dollor Jack's Reformation." For comedy can you equal Little Sister? And speaking of her darling horse back riding—she seems to be as much at home riding bareback on a flying horse as in a drawing room. For nerve and courage I refer you to the many reckless things she has done in the Girl Spy stories. Miss Gauntier's work is so real, so nicely proportioned, so sincere, that, to me, she truly seems a natural and integral part of the picture. There is seemingly no posing for the camera, nor any desire to feature herself at the expense of others—a real actress making her part so natural as to defy criticism.

I believe that "picture acting" is more difficult, and requires more care, training and patience than stage acting. The picture actor is deprived of the voice and the tonal effects thereof. Truly "every move a picture." Some day I will watch the work of the aforementioned ladies, then watch the work of Miss Gauntier. I believe you will agree with me that you will understand much better what Miss Gauntier wants you to understand than you will from any of the other actresses. If all of this is not ART, spelled in capitals, then I am not a judge of art. My idea of a successful picture is based on realism, and so acted that the spectator understands fully without the aid of many letters or captions. A picture cannot be real if one actor or actress is self-conscious and poses or monopolizes the centre; it throws the whole preceding out of harmony.

The thing which has impressed me the most with the Kalem pictures is that the company of which Miss Gauntier is a member works together so harmoniously and so perfectly. Their work stands forth as a perfect exaltation of picture perfection. I think Miss Gauntier should be given considerable credit for this. I read carefully all criticisms in THE MINNION, and almost always agree with you fully. Your paper, standing as it does pre-eminent in its field, is widely read and thoroughly respected. E. M. P.

This letter ought to make Miss Gauntier feel better, if indeed she has felt lonesome when reading the praise for her sisters of the films.—THE SPECTATOR.

Peaches and Cream for All.

Boston, Mass., May 4, 1911.

To The Spectator:

Sir.—I read with interest one of the letters to your department last week, in which the writer gave burst to her enthusiasm concerning the beauty of Marion Leonard, which was not equaled by any of the other leaders. Now, no one can deny that Miss Leonard is a peach, and I have long admired her, but she seems to get the lion's share of praise, and I would like to beam my favorite a little. In my mind Mary Pickford is in a class by herself. She is not merely pretty, but she has so many varying expressions that she is constantly springing a new one. She can comb her hair straight back tight and don a wrapper many sizes too large for her and still be a dream. How many of the others can do that? I notice the writer expressed the hope that Mary would stick to ingenuite parts. I think she has nothing to fear, for while Miss Pickford is delightful as an ingenue she is very clever in any role.

Mary Fuller and Florence Turner are very popular in this city. Miss Turner's greatest charm is her smile. It seems to light up the whole film, and Miss Fuller is known as "the girl with the wonderful eyes." I would like to see little Gertrude Robinson come into more prominence. When she has a good part she makes good, but I haven't seen her lately. Where, oh! where is the favorite of all the girls, Arthur Johnson? I know he shares that honor with Mr. Costello and Mr. Moore; but, judging from his appearance, I think he's not fond of being noticed as he doesn't seem a bit conceited. That's why I like him. I know Mr. Costello is very popular, as I have a million of many years, who thinks he is just "divine" and doesn't think she gets her money's worth if she doesn't see him. If he makes such a hit with her, I don't wonder all the girls are interested. DONORRY M.

Expert Opinion of Mr. Anderson.

Los Angeles, Cal., May 1, 1911.

To The Spectator:

Sir.—I have been reading many comments of the acting of Mr. Anderson, of the Essanay Company, and I want to say that of all the companies now stationed in or near this city which are producing Western scenarios, Anderson plays the leading part far ahead of any of the rest (in my estimation). His cowboy characters are more true to life than those of either the Bison, Pathe, Selig, Kalem, and others. Long before I ever knew who he was, or before the Essanay outfit struck this section, I was "onto him." I would like to see that chap play Trampas in "The Virginian." The Essanay outfit are now stationed in the mouth of Santa Monica Canyon, about 18 miles from this city, where I understand they have a studio. I am going to ride down there some day and look Anderson up, and may send you in some pictures of the Essanay bunch if you can use them with a write-up. I have seen enough of cowboy life and mingled with them enough to know what the "real article" looks and acts like. I just got back from two round-ups myself, and know whereof I speak. Anderson's movements, his dress and more than anything else, that smile of his and his facial expressions make him (as I say in my estimation) the best cowboy character delineator of any film concern now in the business. RAY X. SELL.

Why Companies Change Players.

To The Spectator:

Sir.—What I want to say is this. Why on earth do the companies get new people in their

pictures when they know what favorites their present actors and actresses are? Do they do it for spite?

And another thing. I have noticed in a number of pictures, if any one receives a letter he just gives it a glance, or when he is writing one, he just scribbles it in a jiffy. All these little things count, if the managers think they don't. I am surprised and pleased to see how the motion picture section in THE MINNION has grown. I have been getting it every week for the past four years, and have kept every copy, and some day expect to have them bound, so that I can show them to my great grandchildren. E. M. P. STRICKLAND.

There are always two sides to everything; sometimes more, and it is so with companies changing their players. It is safe to say that they do not change from spite, because they would be the worst sufferers. Actors sometimes get such large heads that it is impossible to live in the same county with them. Sometimes they call it "artistic temperament." Did you ever run across a case of "artistic temperament"?—THE SPECTATOR.

Western Pictures Again.

DENVER, COLO., May 7, 1911.

To The Spectator:

Sir.—I have been reading THE MINNION for about a year now, and can truthfully say it is the best and most interesting magazine published. I have long noticed that the so-called Western pictures are getting worse instead of better. I have lived in the West for quite a while, and I know for a fact that times were never like they are supposed to be as shown in motion pictures. The Essanay, I believe, is the only company that produces half decent Western pictures. Take Mr. Anderson out and they wouldn't be worth showing. COLORADO COWBOY.

Approves of "The Spectator."

To The Spectator:

Sir.—I wish immediately and heartily to express my approval of the comments published in THE MINNION of May 10, regarding scenarios and their authors. Last December I took up the pen to write in odd times, primarily for practice in plot development. I have written in all eight scenarios (from this you may see it was but a "side line"). Of this number five have been accepted, and I have hopes for the others.

But besides the practice, what have I to show for the time spent in the work? Two of them sold for \$25 each, two for \$20, and one for \$10—total of \$100. As none of them has been produced as yet, I have not had the pleasure (?) of seeing them on the screen. And what work I have done might have been otherwise spent to better advantage so far as a guarantee of future returns goes, even should my stories prove great successes.

One of the scenarios of which I was rather proud and for which I was offered \$25 I withheld, asking either more money or the use of my name. The editor replied that "as the story will be very materially changed before being produced, we desire to reserve the right to use the author's name or not as we see fit," reserving his offer of \$25. As the scenario had been written for this company (which shows the names of certain authors of literary fame) and was of a nature which I thought would not make it available to any other company, I accepted the offer.

This experience has somehow dampened my enthusiasm for scenario writing. Such an experience has no doubt driven from the field many who would have been able to furnish the editors with really artistic work, worthy of the producer's and photographer's best efforts. Indeed, a man such as will be called upon to write the scenarios of the future would have stopped short at the offer of \$25 for a playlet. I will say, however, that I was surprised at the businesslike manner in which most film companies handle scenarios, mailing receipts for them, reading and deciding on them promptly, and (in one case) demanding a signed assignment of copyright on payment. Let the manufacturers realize that what THE SPECTATOR—their best friend—advises is best for them, because it is necessary to the proper and inevitable growth of the motion picture business. Very truly,

KENNETH SPENCER.

St. Louis.

P. S.—I am a reader of THE MINNION and don't want to know the names of the Biograph players!

Mr. Kenneth got an average of \$20 for five scenarios. That is some better than was being paid a year or so ago, and if he could grind 'em out like the writer of whom Captain Peacock tells, twenty-three in three weeks, he would be doing fairly well. But evidently Mr. Kenneth believes that each scenario should be given some thought, which is precisely the thing that must be, if the general standard of the picture play is to be raised. And it will come, too; it must come. The whole course of motion picture development has been upward, even in the stories which are 100 per cent. better on an average than a year ago, and in another year or two years we will surely see even greater improvement. Mr. Kenneth's reference to not wanting to know the names of the Biograph players looks a little suspicious. How can he say that and also say that he is a reader of THE MINNION? Nobody else does.—THE SPECTATOR.

Wants to Be an Angel?

New York, May 10, 1911.

To The Spectator:

Sir.—Am a young man, twenty years old, with a great desire to pose for moving pictures. Have money, clothes and appearance as qualifications. Am able to ride and swim, which I know are also necessary. Can you suggest any way in which I may gratify my ambition? Have been a steady and interested purchaser of THE MINNION for two years, and wish you the success you so justly deserve. G. K.

It is fine to have "money, clothes, and appearance," and riding and swimming are healthy exercises, but none of these qualifications will get you anywhere if you can't act. However, if all you want is to see

LUBIN FILMS

THE STATE LINE

Released Monday, May 29.

Reckless, big-hearted Harry Blake saved the sheriff's child and when Blake got into a shooting scrape the sheriff let him escape over the state line. Blake, in turn, saved the sheriff and his family from a flood—and finally married the sheriff's daughter. This is a dandy. Length about 1,000 feet.

A GAME OF DECEPTION

Released Thursday, June 1.



A harem skirt figures in the film. This garment de la mode is worn gracefully by LUBIN'S leading lady, the heroine of the story. The plot is clever and out of the ordinary. There's all kinds of deception and sailing under false colors. Funny! That's no name for it! And still there's deep love interest.

Don't fail to book this one. It will make people talk about your house more than any other current film. It will bring the crowds. Length about 1,000 feet.

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yourself in a picture there are probably some of these numerous new companies that are bobbing up over night who would gladly relieve you of your money in return for permitting you to pose. Some of them, it is said, need the money more than you do, apparently. They are said to be looking for people on whom they can confer angels' wings.—THE SPECTATOR.

Criticizes the Scenery.

New York, May 15, 1911.

To The Spectator:

Sir.—While I have always enjoyed the legitimate drama my interest of late has been solely centered in moving pictures, for not alone have they portrayed good acting, but scenic effects as well, especially in Vitagraph pictures, such as The Tale of Two Cities. In the recent production of Piccola, the acting was of a very superior nature, but the scenery fell far below the usual standard, especially the courtyard scene.

The young lady who played the leading part

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pleased me very much as she displayed extraordinary talent and made a very sweet appearance.

I read with much interest every issue of THE SPECTATOR. GEORGE HOWARD.

3 West 101st Street, New York.

New Enthusiastic Member.

Boston, May 15, 1911.

To The Spectator:

Sir.—I have joined the ranks of MINNION readers and think it is the "best ever" and far

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